

# THE ETUDE

PRESSER'S MUSICAL MAGAZINE

MARCH  
1919

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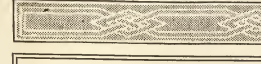
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### THE ETUDE

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### PRESSER'S MUSICAL MAGAZINE



A MONTHLY JOURNAL FOR THE MUSICIAN, THE MONTH STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

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## The World of Music

The proposed twenty per cent. war tax on concert tickets is being strenuously opposed by nearly every musical organization of any standing in the country. The Association of New York Musical Managers held a meeting last week and voted unanimously against any measure, as class legislation, which would militate against the higher welfare of the country. The association sent a cable to President Wilson and a telegram to Representative J. M. Simmons, the "Chairman of the Committee on the Bill, and also to the Secretary of the Treasury. In addition they sent out a number of appeals to people interested in the cause of music all over the United States, urging them to not desert the cause of the arts and their congressmen and by a thorough ventilation of the subject with their friends and neighbors.

Carl Forness, grandson of the famous organist of the same name (who was the greatest basso of his time, and who numbered among his predecessors the composer Flotow), is singing in *Martin*, the part of Sir Tristan. Young Forness, the son of his name to take a part in this opera, both his father and his grandfather having sung with success in it before him.

Leonard A. du Mouche, a pupil of Boettcher and of Rehnerke, died recently in New York. He studied organ with Ed. organists of Europe fifty years ago. Prof. du Mouche had a repertoire of more than 200 masses and had been organist at the cathedral in Albany for over forty-six years. He was one of the first teachers of Miss Albini.

The Pierrot of the Minute is the odd title of a fantasy record produced by the Philharmonic Society of Liverpool, was composed for the Worcester (Mass.) Festival of 1906, by Granville Bantock.

Herwegh von Ende, violinist, teacher and director of the New Ende School of Music in New York, died in New York on the 14th of the prevailing epidemic, influenza. He was the instructor of Samuel Karky, the well-known concert artist, and had himself toured this country as a soloist. Owing to war-time conditions, his conservatory was obliged to close a year ago, but he continued his private teaching. His wife, who, with a daughter, survives him, was the wife of his marriage Adrienne Reményi, the daughter of the celebrated violinist.

An all-American orchestra is being mounted in New York City. The players are to be native Americans, and the programs will be devoted to the composition of American composers.

The American Friends of Musicians in France have a record of having sent funds of \$30,000 to France in the last year. They will continue their saving activities until there is no further need for their assistance.

"Horn Frigate" is a new serious trouble recently diagnosed and named to describe the agitation that attacks subjects when they are about to make a record for the semi-professional contest. The composer naturally feels some trepidation in staking into the mouth of the Oboe his own work, lest it be spoiled by the record and make all his work go to naught.

The Paris Opera, which was booked to open early in the autumn, produced in Ferrier's *Moana Tanna*, was delayed until November.

Mrs. Cesar Franck, widow of the celebrated composer, died in Paris on December 1st, aged ninety-four years.

The American Defense Society is giving all-American programs.

Twilight Musicals are a feature of the Milwaukee musical season, this being the second year they have been given.

Harriette Whipp, one of the most promising young singers of the day, died in New York City, a victim of the influenza.

The Madrigal form is one of the oldest in English music. In the time of Queen Elizabeth the madrigal flourished, for while song in parts has always been more used in England than music written for the solo voice. Mr. George Olney, writing on the subject, says that in those days one of the marks of the gentleman was that he could read such music at sight and sing it with the other voices impromptu at a social gathering.

The Opera Festival Association of the United States is planning to give opera, impressing American singers into the various roles, and giving precedence to the foreign artist. From the first, the aim is to keep positions in every key and form, all begging to be recognized officially. The Governor is almost sorry he spoke.

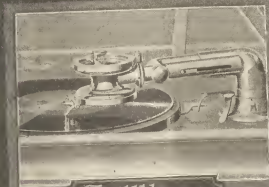
The St. Paul Municipal Chorus is anxiously banding to help and organized to promote the matter of community music in that city. The membership is free to all who are interested in it.

Serge Rachmaninoff is authority for the statement that the famous Russian contrabassist, Kusevitzky, has been named to succeed the late Koussevitzky, and has only his salary as conductor of the string orchestra in performance to the sum of perhaps 6,000 roubles a year.

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# THE ETUDE

## All-American Programs

Mr. JOSEF HOFMANN has been giving "all-American" pianoforte recitals with program arranged "to evolve a well proportioned musical entirety—a musical narrative." Clayton Johns, Rubin Goldmark, Alexander Mac Payden, Daniel Gregory Mason, H. W. Parker, Fannie Dillon, Mrs. H. H. A. Bosch, and Edward Royce were the composers who were honored by Mr. Hofmann. It is delightfully refreshing to see such a program, as it indicates that Mr. Hofmann has been thinking for himself. It has always been a question whether people in attending a concert merely rented a little piece of real estate for the afternoon for the sake of saying that they had been to this or that recital, whether they went merely to hear and see what some one noted performer did or played, whether they were attracted by the fame of the composers whose works were to be played, or whether they went for the artistic pleasure of hearing the music itself. A great deal that we want and purchase in the world is bought upon its reputation. Play the most beautiful music imaginable in a manner transcending Hofmann, Paderewski, Bauer and Grieg combined—but do not announce who is to do the playing or who wrote the music, and we are very certain that the hall would be empty. Yet, our first consideration should be the music itself and the artistic manner in which it is rendered. Mr. Hofmann and some other artists have given American audiences a chance to judge American music as music. Let us hope that our friends, who have clamored for this, will show by their attendance that their agitation has not been a pose and a sham.

## Sound, the Miraculous

BEING good and dutiful children we swallow all that is told to us in our school days, just as the little folks prior to the advent of Columbus must have accepted all that was doled out to them by their teachers upon any subject presented in the light of that dim-visioned day.

We were assured by all our books on physics that sound was carried by means of waves; and Tyndall among others drew diagrams to prove this well accepted theory. It is easy to prove by diagram that certain things are possible or are not possible. There was, if we are not mistaken, quite a remarkable book written by a scientist to prove that certain heavier-than-air machines could not possibly fly the heavens. There were carefully calculated diagrams to illustrate the folly of attempting such a thing. The Wright Brothers turned such books into waste paper by actually flying. Therefore the diagrams of Tyndall and Helmholtz and other acousticians are valuable only when they can be proved correct with infinite scientific precision.

There has recently grown up a group of scientific investigators who, while they disclaim knowledge of how sound is carried or what sound is, hotly refute the wave theory. Dr. G. Ashdown Audsley, the venerable English-American architect who has been interested in organ making and who has built many of the finest specimens of industrial and ecclesiastical structures in England and America, is one of these. In fact, he has made it a serious study for years. He contends that sound is a mysterious force, analogous to electricity and the X-Ray in that none can tell exactly what it is. His carefully constructed apparatus seems to cast doubt upon the almost universally accepted wave theory. He insists that sound is transmitted through matter in some inexplicable way not so different from

the way in which the X-Rays penetrate objects that years ago were not regarded as translucent but indubitably opaque.

Here was one of his experiments. He placed a tuning fork at one end of his English music room (40 ft. x 20 ft.). Separated from this room by a hall ten feet wide and two walls of brick and stone of unusual thickness (9 in.) was another smaller room. At the end of this room some seventy feet away was another fork synchronized with the first fork. When a bow was drawn over the first fork several times its vibrations became quite powerful and were transmitted through the walls across the hallway and caused the second fork to vibrate. All doors and windows were closed. This would seem to disprove the commonly accepted wave theory. Perhaps we musical folk are dealing in a matter-of-fact everyday spirit with a mystery far more marvelous than we imagine.

## Public Men in Music

ONE of the benefits which must be reckoned when the final balance sheet is drawn for the great war, is that music was permitted to serve as never before, and that the public mind is so altered upon the importance of music in human life that only the pathetically ignorant will hereafter class music with the non-essentials.

It has also served to bring to light the vast number of important men who find in music a re-creation, an inspiration and a rest from the serious affairs of big business and the state unequalled by anything else—such men as Charles M. Schwab in America and Arthur J. Balfour in England. The general public, however, does not know that during the past centuries a great many men of note made music a life companion. Among these was Pierre Augustin Caron de Beaumarchais who played a very vital part in the inauguration of the blessed land in which we are all privileged to live.

Beaumarchais was one of the most versatile men of all time. Indeed, in many ways he was hardly second to our own Benjamin Franklin or to the great Leonardo da Vinci. Few people, however, think of him as a musician—yet he was that. Born 1732, the son of a watchmaker and destined to become a mechanic—he studied music so assiduously that he became the teacher of harp to the daughters of Louis XV of France. He married twice—both times women of great wealth. His wit was so keen that he was a welcome guest in all court circles. No one of his time was more quoted than Beaumarchais. Setting out to write plays he produced many successes, among which were no less than "The Barber of Seville" and "The Marriage of Figaro," which provided Rossini and Mozart respectively with the background for immortal operas. His memoirs aroused the envy of all literary Europe.

It was Beaumarchais who proposed to the king that France lend America huge sums of money to help prosecute the revolutionary war. Although the ruler of France had no particular friendship for George III, the German king on an English throne who brought about the revolutionary war, France officially could not help America without injuring her neutrality. But Beaumarchais (according to a recent book, "Beaumarchais and the War of American Independence," by Elizabeth S. Kite), acting secretly as an agent of the king, founded a firm known as Roderique Hortales and Co., which, as a trading company, sent huge supplies of ammunition and other war materials to our revolutionary forefathers when this same material could not have been obtained elsewhere. He claimed that he advanced huge

sums for the French government in aid of America. Indeed, he personally entered a claim of three million six hundred thousand francs—the claim being settled by his heirs during the Jackson administration, when Congress paid over eight hundred thousand francs. This, moreover, was not until over a quarter of a century after Beaumarchais' death in 1799.

It was this Frenchman, who started life as a music teacher, who sent over to America before the great battle of Saratoga, 200,000 pounds of gunpowder, twenty thousand muskets and two hundred guns, yet he never forgot that he had been a music teacher. Who other than a music teacher could have written the delicious music lesson scene in "The Barber of Seville?"

### Musical Medicine

COLUMBIA UNIVERSITY, of New York City, in its department of Extension teaching, has started a course in Music-Therapy. It appears in the catalog or announcement as: *Musico-Therapy E2 Musico-Therapy and re-education. 2 points Spring Session.*

In the announcement there is a statement that the course is primarily for the reconstruction of invalided soldiers, covering the psycho-physiological action of music and to provide practical training for therapeutic treatment under medical control. There will be lectures, conferences and supervised problem-and-demonstration work. The course will be open to singers and players upon any musical instrument, a high degree of musical education not being necessary. The prospectus states that "The subject matter of the course will cover: the place which music-therapy fills in relation to vocational re-education and occupational therapy; psychoses and neuroses of shell-shocked men with indication of specific musical instruments for specific ailments; effects of keys, rhythm, dynamics, timbre, color, pitch, and vibratory musical message for curative results; the curative musical workshop; danger of wrong and value of right musical treatment."

The amazing effect of music in aiding the restoration of soldiers who have been affected by shell shock is, perhaps, the convincing fact which has induced the great university to institute such a course. The instructor, by the way, will be one of *THE ETUDE* contributors, Miss Margaret Anderton, an English-American pianist of ability.

What may be the future of such a departure we cannot attempt to decide. That, under proper supervision, great things may come from it is easily believable. On the other hand, it could open the doors to the lowest kind of charlatanism. One thing is certain—it will provide the warmest humors with new fuel for their smoldering intellects. We shall have pictures of father walking the floor singing arias to the young gentlemen over his shoulder belting with *cholora infantum*. We have just talked with a gentleman who confessed that he always had fits when he heard a great orchestra and was obliged to give up music for that reason. *Sinilia sinilibus curantur*.

### Cosima

IF Cosima Liszt-Von Bülow-Wagner had died before the beginning of the great war the papers in America would have been filled with accounts of one of the most unusually prominent careers. As it was, the intense anti-Teutonic feeling caused the event to be passed by with rather scant comments upon the daughter of Liszt, the faithless wife of von Bülow, the widow of Richard Wagner, and the mother of Siegfried Wagner.

Cosima was born in Bellagio, Italy, December 25th, 1827. Her mother was the Countess d'Agoult, daughter of the Vicomte de Flavigny, a French Refugee and the daughter of a rich banker, Simon Moritz Bettmann, who had been converted from Judaism to Lutheranism, after the manner of the Mendelssohn family. After Liszt eloped with the Countess, they lived in Geneva, and of the three children born to this "unconventional" union (Blandine, Cosima and Daniel), Cosima was the only one to achieve international fame.

In Cosima, Wagner found the artistic encouragement and advice which seemed necessary for his exploitation. James

Huneker insists that Wagner's greatest spiritual inspiration (Tristan and Isolde) came from Mathilde Wesendonck, who (Tristan and Isolde) came from the hatred of Cosima. It is, accordingly, because the object of the ambitious management however, quite certain that, without the ambitious management of Cosima the material success of Bayreuth might have been found wanting. She understood the need for show in connection with such an undertaking, and the money-getting ability of her banker grandfather had a kind of court no less formal than

At Bayreuth she held a kind of court no less formal than one might expect to find at Potsdam or at Versailles in the days of the expensive Louis XV. True her retinue was limited to a of the expensive flunkies or major domo at the door, and a gorgeously attired flunkies or major domo at the door, and a few other servants, but one knew at once when one entered the large central room at Wahnfried that formal manners were expected. When the Editor visited Wagner's home some years ago, these matters of court detail were carried out in every superlative and rigorous fashion. Indeed he was advised in advance how to dress for the event of a simple call.

Cosima drove to the Bühnenfestsaal house in a beautiful equipage, attended by flunkies and always preserving the queen-like pose which she felt that her position demanded.

The immense genius of Wagner, the poetry and mysticism that he embodied in his works, the world exploitation, threw a halo around his memory which is destined to be continually bent and broken by the unavoidable reminders of the disgustingly animal nature of the man. To pretend that he was not physically mundane is only a pose of those who persist in being blind to the facts. On the other hand to deny his genius, so obvious and so all-comprehensive, is simply provincial small-mindedness. Let us preserve the god, and forget the man.

N. B.—Just as we are going to press, we learn that the reports of the death of Queen Cosima are—like those of Mark Twain—"greatly exaggerated." Is this the so-called Teutonic propaganda, and if so, what has it to do with the League of Nations?

### 5,000 Bushels of Potatoes!

HE was a youth in a midwestern university. He was in the university because he had the nerve to work his way through. He stood well up in his class, had a fine companionship among his fellow students and he led the large band that marched at the head of the University Military Corps on parade.

How did he get the means to go through the university, clothes, books, lodgings, music, lessons, etc.? By peeling 5,000 bushels of potatoes. It was his only way, and though potatoes and Chopin may seem a long way apart—that American boy had the spirit of his pioneer ancestors, and nothing could stop him from gaining his object—not even potatoes. Remember—**he LED the band.**

### Practical Articles

THE small boy pulled off the metal ends of his shoe laces. Then he found that it took him more time than he could spare to work the laces through the eyelet holes. With true Yankee ingenuity he dipped the laces in glue and let them harden. It put an end to his trouble. Nobody told him what to do—he thought it out himself. He was practical.

It has been the privilege of *THE ETUDE* to print hundreds of "practical" little articles from teachers in all parts of the world who have been placed in a position where one had to invent or contrive the remedy for some particular things. These "practical" articles are valued by us when they are short, uncluttered by useless words, and right to the point. Don't think that you cannot write because you are not a professional writer. If you have found some "practical" plan, take a few moments to jot it down and send it to us. If it is not just what we feel our readers need we will return it to you and you will have lost only a few minutes. If it is what we need we shall be glad to publish it and pay you for it at our regular rates. All articles that appear in *THE ETUDE*, with the exception of reprinted articles and staff articles, are paid for upon publication. But, make your article PRACTICAL.

### THE ETUDE

THE composition class at the Prague Conservatory lasted about three hours.

It was divided into two parts by a recess of from five to ten minutes. During these recesses it was the custom for the students to chat, not only about music but about many different topics, important and unimportant, sad and gay. Dvořák rarely left the class room. The master would either fall into a kind of a reverie, showing no signs of hearing the conversation going on around him, or he would himself take part in it, and in such a hearty and intimate manner that it seemed as though the severe master had suddenly turned into a congenial comrade. This was the reason why those moments were very dear to us. Our admiration for his genius and personality was so great that there was a wonderful charm in being able to discuss and exchange ideas fearlessly and freely in the presence of the master, before whose intensity and schoolmaster-like severity we, at other times, could not help feeling great awe. It is from these moments that I have been able to bring together a few reminiscences of very precious conversations which (as in the case of all great men) should be preserved.

### A Diamond in the Rough

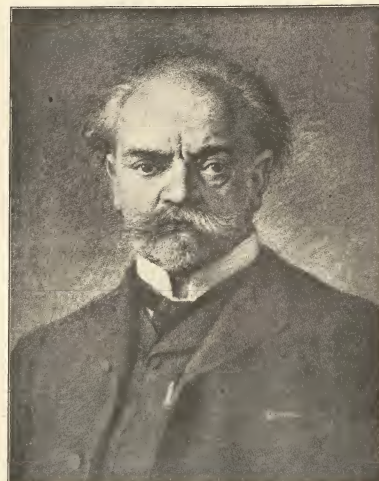
I may assume that the readers of *THE ETUDE* are familiar with Dvořák's early life. His boyhood, spent around the rural inn of his father, whose highest ambition for the future world renowned composer was that he might be a butcher! How he struggled up through various vicissitudes until his genius was recognized somewhat later in his young manhood, how he established the Prague National Conservatory, taught in New York for three years at the National Conservatory, and then returned to Bohemia to reside in his native land until his death. It is thus well known that his means of expression was chiefly through music and that he did not always employ high language. When he happened to touch upon a subject that was contrary to his views and feelings he was wont to express himself in anything but "society terms." This happened only when his honest mind encountered something unjust or oppressive.

His way of talking was simple and spontaneous, always to the point and with a fine and characteristic sincerity. Sometimes he was beautifully naive, as, for example, when he told us about his first music teacher, Liemann. This country music-master, whose name—thanks to Dvořák's fame—has escaped oblivion, must have been quite an interesting personage, judging from Dvořák's description of him.

"When I first went to Liemann," said Dvořák one day, in one of those forgettable reflective moods, "he was teaching the son of a foreman's boy how to play the piano. The boy might have been about eight or nine years of age. He was beautifully dressed. On the back of his coat there was embroidered a gorgeous big flower. I liked that flower ever so much! I shall never forget how I felt when I heard that boy play. He played polka and never made one mistake."

"Wait a moment," said Dvořák when he went to the piano and played ten measures of a characteristic old work long forgotten. "You see it made such an impression upon me that I can play these measures still; but the rest of the piece I cannot play. If I were to try hard, perhaps it would come back to me. The boy played that piece, and played it so very well that I suddenly felt sad, as though someone had died. I did not envy him the diamond watch that he could play so well—no, I did not envy him that except either—but it made me feel so sad that I was so many years older and yet I did not know that polka so that I could play it, too, though I thought, 'Oh, dear! when shall I be able to play like that boy?'"

Where, oh, where on history's pages shall we look for the foreman's son with the lovely flower on his back? Probably he is playing some microscopic part in the world's affairs, while Dvořák is already among the immortals!



## Anton Dvořák in the Class Room

An Article of Rare Interest by One of His Artist Pupils,  
Ludmila Vojackova-Wetche

[EDITOR'S NOTE.—The great revival of interest in all matters pertaining to the newly founded republic of the Czech-Slovak people—a nation of possibly 12,000,000 people, with 50,000 square miles of territory, including the country of Bohemia, makes this glimpse of the foremost Bohemian composer, Anton Dvořák, particularly timely. The Bohemians have long writhed under the misrule of the name of their country to describe people of loose manner and loose morals in the night life of different world capitals. Bohemia has for centuries been peopled with men and women of high moral integrity and lofty principles. Absorbed in Czech-Slovakia, together with Moravia, Silesia and Slovakia, this should become one of the bright beacons of the artistic, scientific and intellectual world. It has already given the world a Dvořák as well as a Smetana, and there is no knowing what it may produce in the music of the future. It recognizes the precious value of native ability. The newly elected president, Thomas G. Masaryk, was born of a poor family, apprenticed to a blacksmith, and eventually became professor at the University of Vienna and the University of Prague. The author of the following intimate picture of Dvořák is a Bohemian pianist of distinction, who has toured extensively in her own country, Paris, London and the United States.]

"Liemann," continued Dvořák, "was a good musician, but choleric and old fashioned in his way of teaching. If the poor pupil could not play his piece well, he got as many blows as there were notes on the paper. In harmony he was well versed for his time. He had a good knowledge of counterpoint, and read and worked at the piano contrapuntal passages for his pupils. It often happened, however, that before we could decipher some of the thorough bass figures quickly enough to please Liemann, blows would descend upon our blundering heads."

It will be recalled that in 1857, when Dvořák was sixteen years of age, he went to the capital, Prague, and entered the organ school organized by the Association for the Support of Church Music in Bohemia. The course at this school was three years in length, and his teacher's name was Pizich. It was during this time that he had a severe struggle for existence, which was helped by playing the viola in a local orchestra that was obliged to play in cafés, etc. Dvořák did not seem to have had very pleasant memories of the Organ school. In fact, whenever he mentioned the subject it savored of bitterness.

"At the school of organ," he said, one day, "everything smelled so badly—even the organ. Whoever wished to learn anything had to know the German language—it made no difference how excellent one was in one's music—unless one had a grasp of the German language, one could not rise to the top in the school. I was a little of German, so that never I did know I could not put into words. My fellow students used to look at me between their fingers and laugh at me behind my back. Their laughter did not cease, for even in later life they persisted in laughing at the audacity of my essaying composition. When they got to know that I composed, they would say among themselves: 'Look at that Dvořák! What do you think?—he is dabbling in composition! Alas! every one of those who used to laugh at me had more of luck in the world than I. One, for instance, is now a 'high counselor.' But what of that? To-day when we meet he says to me, 'My compliments, Doctor,' and I say, 'My compliments, Mr. Counselor,' and we are even more so."

### When Others Laughed

Beautiful naiveté! When the Herr Counselor is an archaic record in some dusty tome in a tottering government archive, Dvořák's *Songs My Mother Taught Me* will still be heard in all the great concert halls of the world.

Naturally these chats meant many a pleasant hour for us and we often had a good laugh. At those times even Dvořák's features, which were usually rather somber and sad, softened into a smile. But the smile was a strange one, so that one need not have been a psychologist to realize that the master still felt the bitterness of his career slumbering at the bottom of his soul. Truly a strange smile, which expressed wonderfully the irony and parody of human experience of a good, honest man, full of nobility and great courage! A characteristic of Dvořák's was that he could not endure prolonged laughter, so we pupils had to be very careful not to laugh too long at the master's jokes, for he easily fancied that we were laughing at him instead of at his jokes, and this would bring a streak of ill-humor into his highly sensitive nature. One of the most frequent topics was Richard Wagner. On one of these occasions, Dvořák told the following incident: "Although I am not from the bottom of my heart a Wagnerite, I still love and esteem him, and I am glad that I saw him with my own eyes. It happened when I received my Stipendium, on account of which I had to go to Vienna. They were just studying *Tannhäuser* and *Lohengrin*, which were conducted by the rehearsal. Of course I heard about them, and although the public was not allowed to attend, I got in with another man. The rehearsal was in full swing. Wagner himself was present. He was in the parterre, I stuck in his hand, and was looking for, watching and listening. But he walked cross, and was all the time discontented. Every little while he would poke the conductor in the back with that stick. As I sat behind him, I could see him, but I was not there. However, at that time I had not the courage to introduce myself to him, because Wagner was then in disgrace, and I was afraid of his glory and of me the world knew very little as yet."

Generally Dvořák spoke of Wagner in terms of the highest admiration and respect. At one of the Wagner chats, a pupil said to me a remark which displeased Dvořák very much: "If you please, Doctor Dvořák, I heard that Wagner liked a drink now and then, and that when he was composing he always had a glass of wine near him."

At which the highly displeased master retorted snappily: "That is none of your business—whether he drank wine or water—but if you—black on white—that you could never compose anything like his music, no matter how much you drank!"



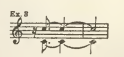




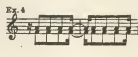




yet in this case any "facilitation" is inadmissible if we would be true to Beethoven's intentions, and not violate his style of writing. The above given facilitation provides for our mind nothing but the impression of a sort of tremolo, which brings into melodic prominence and gives rhythmic weight to the two major thirds: A flat-C and G-B, whereas in Beethoven's version he heard the horns sounding:



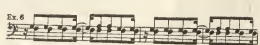
the first and second violins playing:



And this is answered by the trombones:



and by the violas and cellos, playing with short up and down bow strokes:



"This is one of the additional reasons why it is difficult to understand and to play Beethoven well. It is necessary to have a knowledge of the orchestral instruments, of their tone color and of the way in which they are used. But, again, I say, let not the lack of a broad knowledge of, or the inability to immediately and fully comprehend Beethoven, stand in the way of his being played by youth, if the technique of the young player is adequate.

"Whenever possible, children and youths should often be taken to museums of painting, in order that their eyes may feast on visible symphonies of color; for their taste and sense of beauty, the finer feelings of their inner nature, will be uplifted. The subtle appeal of a sister Art so closely allied to music as painting is, will vivify their own artistic conceptions and impressions. Yet they need not have, at first, any technical knowledge of painting nor of the various schools of art.

"Happy the child or youth who can have, later, as mentor, someone to disclose and explain to him the robustness and largeness of conception and of execution of the Dutch school; the gorgeousness and fineness of detail of the Spanish School; the subtlety and spirituality of the French; the legendary and sentimental character of the German; the cool, perceptive wisdom of the English portrait painters; the warm tone and magnificent art of the Italian. On the foundation of his first impressions the youth's intellectuality will grow.

"And thus, too, with the works of Ludwig van Beethoven."

The name of Carl Maria von Weber has well nigh disappeared from our programs, and yet what elegance of writing, what verve and beauty of melody, what vision, what a scintillating technique are contained in his works! Fleet, agile and strong fingers are needed when playing the C major sonata with its last, brilliant, well-known Perpetual Movement.

There is a well defined chivalric spirit in his compositions. They are joyous, vigorous, seldom sentimental. The technical demands are quite high, but of a healthy kind. Every one should study the Concertos. As a rule, strict time, firm rhythm, firm accents, but still to elegance of execution—the characteristics of his style.

#### Frans Schubert

What lovely memories his name alone evokes! Only he who can understand and appreciate the freshness, impartial care, open-hearted loveliness of his nature will portray him faithfully. He sang. In poverty, through

tribulations, through his short life he sang, and some of his songs will be on the lips of dying mankind. Remember it when playing his lengthy but admirable sonatas, his *Impromptus*, gems of ineffable beauty, his vivacious *Impromptus*, his great Wanderer Fantasy.

The demands made on the pianist's technique are high when playing his works. The dynamic treatment is full blooded, highly dramatic, at times. Agogically seen, considerations arise when playing them: even prevail; no Chopin-like rubato, but great elasticity of tempo. The declamation of his melodic context should be more "vocal" than instrumental, but not always so. To play Schubert is to place oneself in communion with one of the most spontaneous melodious, lovable poets in music.

#### Felix Mendelssohn Bartholdi

It is the affectation of many a dilettante in music, whether amateur or professional, to sneer at the mention of his name. Just as some overgrown boys and girls, and likewise overgrown men and women, are apt to do when Charles Dickens is spoken of. "Old-fashioned, passed, out of style." These are some of the mildest expressions they use. They are only to be pitied, those whose impressions in art and in literature were so feeble during their childhood and youth, that they cannot recall them all their lives. And blessed those whose youth remains perennial, because the intensity and vividness of their impressions are never lessened, and they are faithful and grateful, ever, to the master minds that once thrilled them with joy and happiness.

In order to play Mendelssohn well you must have melody in your heart. In many of his songs without words the influence of the lovable, the melodious German folk-songs is noticeable. A tinge of very slight melancholy, of *Heimweh*, at times, suffuses his works. A good legato in the delivery of the cantilena is necessary. The dynamic treatment is, of course, complete from *ppp* to *fff*. The agogic treatment becomes freer, for Mendelssohn belongs to the so-called Romantic Period. To play his works with the stiffness, nay the gruffness, which at times is required in the execution of the works of Beethoven, is a mistake of style. Mendelssohn is well bred, elegant, yet he is virile and masculine whenever he wishes to be. His *Variations Sinfonies* are essentially and, despite their melody and softness of tone, somewhat rugged. So are also his splendid, broadly conceived, strong Preludes and Fugues, foremost among which stands the Prelude and Fugue in E minor Op. 35. So are also both his concertos in G minor and D minor, his Fantasy in F# minor.

#### Frederic Chopin—Robert Schumann

Instinctively we couple their names. They were born in the same year, 1810, and the color of their genius and the marvelous tone poems which they have left us were created approximately during the same period of time.

Chopin is only great composer who has given his name to the piano. He wrote nothing for the orchestra alone, nor for chamber music, if we except his trio for piano, violin and cello. Therefore, there are some who deny him a place in the Olympus next to Beethoven, Bach, Mozart, Beethoven. But, given the spirit of the age, judged by the variety of means of expression used, but by the wide range and by the strength and vividness of the emotions depicted. We do not rank Aristophanes beneath Sophocles because the first only wrote satires and comedies and the second only tragedies and dramas; nor do we deny the greatness of Homer because he wrote neither dramas nor tragedies nor epics, nor satires, but only the *Iliad* and the *Odyssey*.

The piano was the medium that Chopin chose, and on it and for it he wrote some of the most perfect tone creations which have ever been heard. By turns lyrical, dramatic, pathetic, heroic, epic, Chopin has appealed to and searched to the innermost of our heart as few, if any, have done since him. It is a poor tribute to his memory to say, as some have said, that he was a mediocre musician, knew no counterpoint, and that only in a couple of places, in his entire works, is there anything like an "imitation." And what of it? There was a time when music was not considered *divine*, *divine* was used in many part today—of any aesthetic value! Would we think so of writing? What matter if Chopin never wrote a fugue. He has sung, in vibrant, imperishable cadences, that which, dormant or awake, lives in every human heart.

THE ETUDE  
To play Chopin well you must have imagination, fancy and depth of feeling. It would take a book by itself to write adequately about the wonderful versatility evidenced in his works.

We need now, when playing his compositions, a technique far more developed than when we play Mendelssohn or even Beethoven. In fact, Chopin created a new technique. Flights like these



were unknown before him. The employment of stretches over an octave is frequent, yet the smaller hand can play them. Thirds, Fourth, Sixths, also, hold passage in octaves. The dynamic treatment is complete. Agogically a new feature appears: the preponderance of the *tempo rubato*. Although employed before, yet only in Chopin does it find full application. Liszt has described it as "the ray of sunlight passing through trembling leaves." It is difficult to describe in words how to play *rubato*. Perhaps this may give an idea; the right hand plays with full freedom and is unrestricted by the sense of time, while the left hand constantly and gently brings it back to the prescribed tempo.

The accentuation fluctuates between the softest to the fiercest imaginable. Trills may, in a few instances (not in many) be executed by both hands in alternation. The pedals are used freely.

To play well his Nocturnes does not imply that one can play with his tremendous Ballades, Scherzos, Polonaises, his Etudes.

Chopin is the poet of the piano, and it needs a poetic nature to understand and play him. Schumann's style is widely different. A more massive technique is required here, for he writes much and often in chords and in orchestra style.

Curiously enough, while his piano compositions often wear an orchestral garb, his symphonies give at times the impression of piano music transcribed for the orchestra.

To appreciate and do justice to his style of writing is not easy for those who do not fully fathom and feel the meaning of the German word "Gemüth," which means mood, state of the soul, poetic temperament, all rolled into one. Besides, some of his most notable compositions are founded upon, or derived from, the carnival scenes, and how can anyone explain to a body who has not lived in countries in which the carnival is traditionally kept up, every year, with his symbolic costumes of Colombine, Pierrot, Arlequin, and the like, how can he explain the spirit of it, the peculiarities inherent to and the difference between these carnival types that have come down to us from medieval ages. It is impossible. Therefore the American teacher and student who would teach and play the *Carnival* of *Faschingschnecke*, the *Popelins*, must first read as much as possible about carnival and carnival types. This will aid them in doing justice to the airy flight of fancy that breathes through these compositions.

In matter of technique, agogics, accentuation, what has been said of Chopin applies also to Schumann, with added orchestral tinge and massiveness.

## Why We Labor to Acquire Technique

By E. H. P.

Nor as an end in itself, but in order that at last we may be able to express our ideas unhampered by the difficulties of mechanism. There may be such a thing as a good musician with poor technique, but such a person is in an unenviable and helpless condition. The poet Swinburne has said, "There's no such thing as a dumb poet or a handless painter." The essence of art is that it should be articulate."

## THE ETUDE



THERE is just now a country-wide campaign to bring the incomes of school teachers to some normal standard and that will place them, proportionately, where they were in 1914, before the slump in the buying power of the dollar. Let us hope that this will not stop at that mark, but go on until the teacher's income is raised to a just level.

For some time THE ETUDE has been in communication with various statistical organizations, including the United States Department of Labor, with the view of approaching some basis for assisting teachers with suggestions for meeting the serious issue of increasing their incomes to fit the times.

The rapid change in events, however, has made it impossible to fix definitely just how much greater the cost of living is now, as compared with ante-bellum prices. True, the war is over. But there never was a more war for some time in our history. The reconstruction and readjustment will be as gigantic as has been the destruction and disturbance. Europe must be provided with enormous amounts of material, and the largest source of supplies is America.

Living prices are not likely to fall for months or, possibly, years to come. Our readers will recall that prior to 1914 there had been such a general increase that it became the subject for continuous caricature in the daily press.

#### Incomes Up

While other occupations have forced higher incomes for their followers, teaching and music-teaching have, for the most part, lagged behind. It has been a dismal spectacle for the educated teacher to see workmen with slight training getting from sixty to eighty dollars a week, while the average teacher, in some instances, has had to be content with from \$20 to \$35 or \$40. In some instances, during the war we have known of night watchmen receiving as high as thirty and forty dollars a week—ignorant but responsible men, who had no work but that of being on call after dark things.

It is true that one New York teacher is said to receive \$20 an hour, and a few others fees of astonishing size—but they are the exceptional teachers. What we need to consider now is the average teacher in the neighborhood community, who has chosen music as a livelihood, and who deserves the support which such a noble profession should bring.

In some ways it is a much simpler matter for the school teacher to have her income raised than it is for the music teacher, who must proceed as an individual, or through somewhat loosely organized teachers' societies. The public school teacher can, by concerted action, proceed through legislation. What she teaches is something which is likely to appeal to the politicians as "essential," while the wise gentlemen who, through the suffrage of their fellow-citizens are placed in a position to make our laws, may or may not decide that music is, or is not essential, according to their whims or inspirations.

The school teachers have a mighty force for wedding public opinion, and corrupt politicians go about school matters a little more gingerly than they do about road contracts or the "Grand Display" on Fourth of July with gorgeous rockets of graft. Should education fall completely into the hands of corrupt politicians, we may dig a deep grave for the cause of progress in America.

#### Bills to Raise the Teachers' Income

In the legislatures of many States bills are now being introduced to raise the salaries of teachers, making it range from \$100 to \$1200 a year. In New York, the bill ranges from \$5750 for the high-paid principal. The State Superintendent of Schools would then receive

\$15,000 a year. This may be a good scheme, but, considering the responsibilities and the training required, etc., it is not a particularly generous one. The collective estimates of a number of laborers with small families, living in expensive New York, is that \$1500 a year provides a very meagre living, with very little left over for clothes or amusement. On the other hand, \$1500 a year is a competency in many other sections of the country.

The hue and cry throughout the country is, "Why don't more men enter the noble profession of teaching?" No one who enters teaching has any idea that he will become a millionaire, and any one who goes into the field without the idea of service or giving of himself for the good of mankind will find dismal disappointment ahead. Nevertheless, there is no reason why the teacher, or the music-teacher, who does so, should make sacrifices beyond all measure of common sense. Yet there are thousands of teachers who are capable, sincere, hard-working and worthy in every way who are utterly at a loss how to advance their business interests.

#### What is the Music Teacher to Do?

The only answer to this question is to say, "increase fees." Such a thing as music-teaching has no value in itself, it is unthinkable in the face of enormous prices. How much shall the rate of increase be to meet the increased cost of living? The National Industrial Conference Board makes a rough statement that the cost of living of wage earners has advanced during the war from 65 to 70 per cent, clothing going up 93 per cent, and food almost 83 per cent.

According to this organization the items may be summarized as follows:

Budget Items	Relative Importance in Family Budget	Increase in Living War Period	Increase as Related to Total Budget
All items...	100.0%	83%	62.9
Food...	43.1%	83%	25.8
Shelter...	17.7%	25%	12.5
Wear and tear...	10.0%	25%	2.5
Fuel and light...	7.6%	25%	1.9
Recreation...	20.4%	25%	11.2

The figures in the first column represent the proportionate importance of various expenditures. Note that in most families the cost of food is 43.1 per cent, or nearly half the income. As the income rises this cost would diminish accordingly. However, according to this estimate the advance on all has been 65.9 per cent.

However, this is a time for cautioning the teacher against any rash or ruinous moves. The teacher who feels that because the cost of living has gone up almost 100 per cent, doubles his fees suddenly is likely to have his classes reduced very materially.

#### Average Advances

In talking with a number of teachers in New York we found that the rate of advance instituted by them was from 25 per cent to 40 per cent. This, however, had been done step-wise during the war—a good business-like method. One celebrated man reported that he had jumped from \$6 a lesson to \$8. Clerks in New York make an advance of 25 per cent, and in some moderate means respected reported that teachers who were formerly getting \$20 per term of 20 lessons, were now asking \$25. This advance, in face of the above facts, is insufficient, and the teachers should realize it.

This is the time for an advance, if there was one, not merely because of the need created by the high living costs, but because the "market" for music, speaking in the slang of Wall Street, has been "soaring." The

factors that make this greatly increased demand for music are:

1. The important place assigned to music during the war.

2. The gradual development of interest in the art, due to enormous publicity given to music in many directions, musical magazines, music clubs, daily papers, etc.

3. The infinitely greater opportunities to hear more fine music through more concerts, operas, talking machines, churches, movies, etc.

The law of supply and demand operates in music as it does in everything else. Increase the demand for music and the value of the services of the music-teacher becomes more and more financially enhanced.

#### Timidity and Lack of Initiative

One of the main reasons why many teachers "go mugging along" at an insufficient income is that they are miserably timid. We have recently talked with a number who were loud in their complaints of the high cost of living. When told that they might raise their rates they meekly replied:

"Do you think so?" with the same tone of voice that a dying man might emit when assured of a recovery.

Like poor little Oliver Twist, they have been rebuffed in a few attempts to ask for more and they are afraid that they will lose what they now have. Therefore they use up their energy in kicking. It is not valuable if it kicks one about. As most people use it, it only serves to kick them behind.

Don't complain if your fees are not what you think they should be, if you do not work intelligently to make them more. Perhaps you are somewhat matter with your "sine," perhaps you are a business coward. You realize that you must have more income so that you can give your attention to your artistic advancement. You look at what you made in 1914 and compare it with the present. If your income has not advanced in a satisfactory manner you are going behind. Find the reason why if you can, but if you cannot remedy it, plan to get out and enter some occupation where you can advance. If you are in a business there is no reason why you should not go ahead in the profession of music as you never have before. There is more spending money in circulation now, despite Liberty Loans and certain ventures. People generally feel they may have more credit advantages which were formerly denied to them.

#### How to Go About It

An arbitrary or sudden rise in fees is not always wise. Many teachers feel their way with new pupils. They believe rightly that it is best to keep many of the "standbys" at the old rate. They try out the new rate with a few new pupils. Another way, and probably the best way is to look to yourself. Are you advancing along all lines or have you been standing still in your work? The answer in a business house is a right to expect advance, but only so long as he himself advances, and shows himself capable of more efficient work to the advantage of the firm. If this does not occur, there is something wrong with the relationship. There are thousands of stick-in-the-mud teachers, who never try to get ahead—never seek new inspiration from concerts, after teachers, musical magazines, and yet who continually bewail the fact that they do not prosper.

The patrons of music teachers expect the teachers to advance. The teacher who does not keep advancing along such lines as the eminent writers in THE ETUDE insist, should not be paid badly for the income does not occur. Our fortunes grow up as we grow. The editor remembers a time in his early teaching career when he lost a valuable pupil to a

The one best way in which to raise your income is to make yourself more and more valuable to those who engage you

rival teacher who was advancing along lines that the editor had hesitated to take up because of the additional burden of expense. One lesson was enough. Go ahead or go back, seems to be the rule in music teaching as in everything else.

"We know of one teacher, who by making herself worth more, repeatedly raised her fees. She started at fifty cents a lesson of uncertain length and is now charging \$6.00 an hour. If you can base your reason for raising your fees upon the fact that you may be able to give more and better service, you should have little difficulty in establishing a higher rate.

#### Action Now!

A raise might be acceptable now, whereas in three or four years with a slump in prices generally such a raise might be very difficult to arrange. The policy of this *ET* is to stand behind any movement to help teachers in any way. We shall be glad to hear from our friends personally. The editor invites you to send suggestions which may help us in helping others.

### A Plea for the Child's Music Instruction

By Joseph H. Moore

LOOKING OVER several of the recently published piano instruction books, I am reminded of the old saying, "You cannot put an old head on young shoulders," and forcibly impressed with the counter thought that neither can you put a young head on old shoulders. Judging from these pretensions, the trained musical brain seems unable to escape from its acquired environment and view and to assume again the musically chaotic condition of the average juvenile mentality—for what do we see? An attempt made to incorporate harmony, form, etc., in the rudimentary studies in music.

If my child comes to me asking for something to eat I do not, before satisfying his appetite, explain to him how wheat is sown, grown, is garnered, milled, made into dough and baked. I first satisfy his appetite, and then, if he is interested, and I think him strong enough to grasp and retain what I tell him, I proceed to enlighten him on these points. So, when the child is interested enough in music to wish to learn to play the piano I do not "put the cat before the horse," and weary, confuse and bewilder the child with instruction on musical subjects pertaining to advanced grades of work. Some silent work away from the piano may be useful, but my belief is that the sooner we can place the child at the keyboard the better, and by necessary developing muscular movements, teach him simple, yet melodious, pieces that instruct and please at the same time. Even if every child were an embryo Paderewski—which is far afield of the facts—it is a great mistake to "crowd" his musical studies. Who has not observed the disastrous results accruing from such action in the cases of precocious children who have later graduated into their graves? I recall several such cases in my own experience where brilliant, enlightened (?) school methods of crowding difficult studies on the immature brain resulted in insanity. There is more than a grain of truth in the old saying, "Soon ripe, soon rotten." Perhaps I am too old-fashioned in my views, but I am speaking from a fifty-years' experience in music teaching, and one from the earnest desire to be of use to the young teacher and pupil. I am, therefore, thankful when I find among these modern primers at least one "beginners' book so simple, sane and yet pedagogic, that the child is advanced in a logical, meaningful, interesting and pleasing way—beyond all praise.

Granted that the child has a musically receptive mind—when you take into consideration the imbecillity and methods of cramming, stuffing, packing the child's brain at such a rate that it becomes a case of "in at one ear and out at the other," when you realize that the child is away from home usually from 8.30 A. M. or earlier, until nearly 4 P. M., and that he is being crowded with more school stuff to try and absorb—how can we ask of him more than an hour for piano study and practice? Granted that he is so sensibly taught, that music is a delight to him, that he has more reason for not crowding him—for giving him time to play, develop his muscles, breathing capacity, etc. Thank God, in many schools the light is dawning, but in my humble estimation far too much stress is yet imposed on the child's brain. Yes, you can't put a young head on adult shoulders, evidently—not an old head on young shoulders without causing damage that is often irreparable.



ST. CECILIA, BY KNAPP.

### How Musical Was Saint Cecilia?

The beautiful musical, legendary and pictorial literature that has grown up around St. Cecilia is so greatly admired, that many often ask what musical knowledge she may have had in the year 229 when she is reputed to have died. This, it must be remembered, was thirteen hundred years before the birth of Palestrina and over seven hundred before the appearance of Guido d'Arezzo, the reputed inventor of the staff.

There is somewhat copious comment upon her martyrdom for Christianity, when she was placed in a cage of cauldron and horribly burned until an executioner beheld her. Her home in Rome is now marked by a beautiful church built in 821 and rebuilt in 1599. Strangely enough, however (according to the Grove Dictionary), writers prior to 1994 do not even allude to any musical ability she may have had. It is known that in 1502, when a group of music-loving people in the Belgian city of Louvain sought to name a recently formed musical society, they selected Joy as the patron saint. The magistrate refused that it would, however, look to St. Cecilia. By 1571 we find St. Cecilia's day (November 22) being celebrated by a musical festival. Thereafter this custom of celebrating St. Cecilia with music became very general. Many of the most famous poets and musicians have contributed masterpieces to the honor of her name. She was credited with the invention of the organ. Authorities such as Doctor Dunstan, of Cambridge, attribute the invention of the hydraulic organ to Ctesibius in the third century, and ancient stone carvings induce some to think it of very much greater antiquity. While it is impossible to prove that St. Cecilia did not invent some part of the organ, it is also impossible to prove that she did. The evidence is purely legendary. Monsignor Hugh T. Henry has written upon this subject with great interest. This eminent authority upon the music of the Roman Catholic Church said in *The ET* for March, 1900:

"The martyrologies refer to her simply as 'sancta Cecilia, virgo.' Pope St. Damasus, in the fourth century composed long epitaphs in hexameters in her honor. For her former abode, which in the fifth century had become a cardinalial basilica, the Roman Church signed to a special mass certain texts which could easily—and should naturally—have assumed a musical coloring appropriate to her (supposed) patronage of music. 'The Acts' of the saint, as we have them, date back to the fifth century; the sixth century is represented by the series of mosaics in the basilica of St. Apollinaria at Ravenna, Cecilia being placed among the twenty-five martyrs there commemorated. If so, we come down to the thirteenth century and meet an elaborate fresco of the basilica of the saint at Rome, in which she is painted simply as a richly-clad maiden.

Another mosaic in the apse of the same church represents the saint in a cloak and robe of gold holding in her hands a crown with double circlets of gold pearls and standing beside a heavily fruited palm tree. No musical symbolism is thought of by the Byzantine mosaicist. I have omitted mention of some other paintings of the twelfth and thirteenth centuries; and shall pass over quickly to the fifteenth century—the great one for art and history. The beginning of musical cultus (or, rather, the musical symbolism) which every succeeding age has copied and emphasized so thoroughly as to have associated the saint in our minds almost exclusively with her (supposed) patronage of music. But even in that century we find John of Fiesole painting her on a reliquary merely with the palm branch symbolic of a martyr's victory. His contemporary, however, Van Eyck, introduced the musical instrument, an organ. From that time to our own day, this or some equivalent musical instrument has been esteemed a necessity in any pictorial representation of the virgin-martyr. There has arisen a tradition, universally held by art-ansuaries, that St. Cecilia was an instrumental musician or at least a singer. That she was not cannot of course be asserted; but that she was, cannot be proved."

### When to Begin Piano Lessons

By Louis G. Heinze

THE average child is anxious to begin piano lessons at an early age.

If this desire manifests itself before the age of six, the lessons should be of a preparatory nature. The regular lessons are best commenced about half a year or so after beginning to go to school.

It is not necessary nor desirable that every child shall later become a professional; but it should be the aim of its music lesson to train the child to appreciate and love music without necessarily following it as a calling.

At the present time every child has advantages of hearing good music which were not available to the music lover several decades ago. The *Talking Machine* and the *Player Piano* furnish preparatory training which have shown wonderful results, since the child of to-day can hear and know more good music than was accessible to their parents when young. Therefore, in this way alone a great amount of preparatory work is being done which can be greatly facilitated by the assistance of the parents.

The time to begin the real piano lessons cannot be definitely fixed, but earnestness of the desire should help to decide the time, providing the physical condition, size and strength of the fingers and hands are satisfactory. This might be even prior to the child's entrance to school.

If the mother is a good musician and does the preparatory work the best results can be obtained. Here is an example of what has come to me in my work as piano teacher which I trust will be of interest and value to others.

The mother of two children was—and is still—an excellent example of a good student, endowed musically, mentally, industriously and an ideal pupil. She started lessons at an early age and kept up the lessons during the infancy of her two children, and does so still, although they are now in their "teens." When the boy and girl were respectively three, four, five, six and a half years old, she taught them little songs, etc. One-half hour of the mother's practice time was set aside for the children; during this time they were permitted to play the piano as they wished. The mother always told them the name of the notes, the finger position, and something of interest about the composition or composer. If they were attentive they were allowed, after the half-hour, to ask their mother to play for them. They had heard before, and as a final reward, they were permitted to sing one or two songs they had learned some time in the past. This half-hour was considered a reward for good behavior during the half-hour of quiet, or misbehavior during the half-hour. They had been quiet or misbehaved during the practice period. These two children are now far beyond masters, with never a desire to stop playing, very ambitious to play the average in their playing, very ambitious to play the best, considering it a great treat to attend the Symphony concerts and recitals. Considerable assistance was given at home by the mother during several years of their regular piano lessons, the boy beginning at the age of eight and the girl when she was seven and a half.



## Aphorisms and Anecdotes for Ambitious Students

Advice from the Noted Composer-Teacher

CLAYTON JOHNS

REFLECTING again to Tension and Relaxation in the columns of *THE ETUDE*: Instead of considering it abstractly, let me consider it concretely, using the practical problems of pianoforte study. Mr. Clayton Johns is well known as a composer. Many do not know, however, that for many years he has been one of the leading instrumentalists in piano playing in the New England States. Among his best-known pupils is Heinrich Weinstock, who has appeared many times as soloist with the Boston Symphony Orchestra and other American organizations.

As an illustration, let me take a pupil who has been working under me for the past four years. She is very intelligent, musical and keenly interested in her work. Temperamentally, she is very nervous. One of her difficulties is that she tries too hard, not only in her music but in everything she does. The strong desire to succeed makes her all the more serious; she never wastes a minute. From time to time, I urge her to stop work for a few days; the result, usually, is a good one. Unfortunately, however, the result doesn't last long; the strain soon begins again. In spite of constant appeals, begging her to relax, her muscles will tighten.

#### Play Pianissimo

It occurred to me to suggest playing everything pianissimo for a while, with no sort of effort, leaving the fingers, hands and wrists as if they were boneless; keeping them, however, in correct position. After practicing in this way, and then resuming the musical interpretation, there has been a marked improvement.

The point I want to make is that tone, with all its degrees of shading, comes, not from an increase or decrease of tension, but from a decrease or increase of relaxation; in other words, the fingers, hands and wrists should be primarily relaxed.

Most hard and unsympathetic tone comes from an aggressive approach to the keyboard. Finger strength must be developed to the nth power, but it should be power, not force. The wrist ought to be almost entirely controlled by relaxation.

There is as much power of control in a pianissimo scale as there is in a fortissimo scale.

Try playing a pianissimo scale and then compare it with a pianissimo glissando, a balanced scale should be as easy as a glissando. Speaking of the power of control: Place your hand on the surface of the keys in a good, five-finger position; raise and lower the second or third finger so slowly that the movement is hardly perceptible; that means control, just as an even pianissimo scale shows control.

Tension there must be, and lots of it, but it must be tempered with lots of relaxation.

It should be the sort of relaxation which oozes through the muscles, not the sort of tension which ties the muscles into knots. Keep the mind and muscles free from undue tension, then everything becomes easy. One of the greatest faults in piano study is that of trying to make more tone (noise) than one is capable of making. Tone means relaxation. Don't force tone; it is of slow growth. Most students want to play "big pieces," instead of playing pieces within their grasp.

Playing pieces too difficult for the student is a sure sign of playing with too much tension. I could talk on indefinitely about the abuses of tension and the advantages of relaxation, but I hope these suggestions may call the student's attention to some points which may be helpful.

Treat your piano as a friend, not as an enemy. Play the piano; do not "beat the box" as college students say, who usually do literally "beat it." The college student rarely relaxes.

Most stumbling, mental and physical, comes from a lack of relaxation, or from an undue amount of tension.

Don't play an *sforz* accent with a "knock-out blow," as if you meant to draw blood. Attack it instantly and immediately relax; otherwise the string may reverberate itself by twanging.

[BOSTON'S NOTE.—*THE ETUDE* is always particularly glad to present to its readers articles from teachers of very high standing in the artistic world who still have time and desire to devote much of their attention to the more practical problems of pianoforte study. Mr. Clayton Johns is well known as a composer. Many do not know, however, that for many years he has been one of the leading instrumentalists in piano playing in the New England States. Among his best-known pupils is Heinrich Weinstock, who has appeared many times as soloist with the Boston Symphony Orchestra and other American organizations.]

Keep the body in repose, leaving the muscles free, the body gently away, following the rhythm of the music, or holding it still. (All rules are susceptible to change.)

When using the pedal, train the foot and ankle just as the hand and wrist should be trained.

Don't bore a hole in the rug with your heel; nor should the foot wobble aimlessly about, twisting it off from and on the pedal. For certain pedal effects, the whole foot may be lifted.

Keep the left foot on the soft pedal, ready for any shading emergency. Train the left foot and ankle, just as the right foot and ankle should be trained.

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of tension and relaxation. Good table manners are the result of knowing how to use the hands, forks and knives properly, as the hands, wrists and fingers should be used properly when playing the piano.

Have you ever noticed two persons, one person and dealing cards? One, perhaps, does both easily and gracefully, with the slightest degree of tension, while the other stiffens every muscle, the result being that the deal goes very slowly and clumsily, often dropping cards on the floor, and having to pick them up, then having to start all over again. A little relaxation in the hands and fingers would save all this trouble to the dealer and to all the members of the company. Apply the same thought to your piano practice.

A great deal of bad penmanship comes from too much tension when holding the penholder. If children could be taught in the beginning how to hold a pen properly and then use it, and if children were to be taught in the beginning how to hold their hands and fingers at the piano, and then use them properly, there would be much less bad writing and bad piano playing. Coming down to the simplest things of life, even tying a necktie needs a certain technique, both kinds, tension and relaxation.

An endless number of comparisons and illustrations might be introduced, when thinking of tension and relaxation, but having run the risk of driving my hobby to death, I will desist. Nevertheless, I hope these hints may save some unwary wanderer from stumbling into the pitfalls that lie all about the musical pathway.

#### Practical Illustration of the Principle

The following examples taken from Grieg's Prelude, (first movement of "Aus Holberg's Suite") might be used as a practical illustration of tension and relaxation. The student, who is the subject of this article, studied the suite with marked success, after having applied the principles herein contained.

The examples below are numbered according to the different measures of the whole prelude.



CLAYTON JOHNS

Some students distort their faces when practicing and often when playing. Don't do any of these unnecessary things, which all come from misdirected tension.

Relaxed muscles are very different from limp muscles. Relaxed muscles are full of life, ready to obey the mind; while limp muscles are no good to anybody, musically or otherwise. If pupils would relax before going to the piano any say to themselves, "relax," and continue to say "relax," the feeling of extreme nervousness would be greatly relieved.

Not only singers but piano students should make a practice of breathing properly. If you phrase properly and breathe properly, there will be no danger of hurrying.

A few non-musical thoughts about tension and relaxation. We have all seen persons looking self-conscious entering a room. Too much tension is the cause of this.

Observing a mixed company at a summer hotel table, the various ways of using their knives and forks. Early training, or rather a lack of it, is responsible for what is called bad table manners; but fundamentally the responsibility rests upon the wrong combination



The theme, shown of 16th notes, is, of course, like this



# The Practical, Brain-Building Value of Piano Study

Piano Study Always Profitable, Even for Non-musical Students

By FERN MAGNUSON BLANCO

## Why All Children Should Have a Chance to Study Music

MANY take music lessons, but few become excellent players. Therefore, parents often hesitate to furnish piano instruction for any child who does not show unmistakable talent, and pianists exhort parents to grow weary on account of the many seemingly hopeless pupils. Doubting parents, discouraged teachers, indifferent pupils, and the general public, as well, should realize that expert musicianship is not the only aim of piano study, and that regular and intelligent piano practice is in many respects as helpful to the prospective mechanic or lawyer as to the future virtuoso.

The value of piano lessons to the talented is evident, but many persons believe the unmusical child should not be forced to practice on an instrument which he does not love and will never master. I am persuaded that piano practice is never more disagreeable to any child than the study of arithmetic to many. If it is agreed, however, that for practical and educational reasons, every child must study arithmetic. Music also is an exact mathematical science, but with a decidedly important aesthetic element added.

The faithful piano student is benefited by daily melodic and rhythmic experience. Gesell, in the *Normal Child and Primary Education*, says, "Rhythm is the best friend of motor activity. It lightens all labor, makes for pleasure, grace and poise of movement, and postpones fatigue. . . . Melodic intervals possess in a high degree the power to stimulate energy." Physicians often affirm that music tends to improve the condition of the sick, and proprietors of many large business establishments assert that the efficiency and general "morale" of their employees is increased when good music is provided.

## The Piano Versus Other Instruments

There are, of course, excellent musical instruments besides the piano, many of them more attractive to some of the boys and girls. If a child prefers the violin or cornet he should, nevertheless, take piano lessons first, if possible. Even a small amount of piano study will greatly enrich his harmonic experience. Of all instruments the piano most nearly approaches the orchestra in the expression of the finest and most complex harmonies, together with wonderful facility for tone control in every part. To play a worthy composition on the piano is almost as beneficial as ensemble work to a person who is accustomed to an instrument of meager harmonic possibility. Pianistic knowledge gives the young musician a clear view of the rhythmic and harmonic relations of parts. Acquaintance with the piano is as beneficial to a musician as a knowledge of Latin to the student of European languages.

Quick and accurate vision, a most valuable asset in our complex modern life, is remarkably developed by the rapid note-reading of the pianist who, through long practice, acquires a well-trained eye and intimate coordination of eye and hand.

The pianist's medium of expression is a no less won-

derful instrument than the human hand, in which is specialized touch, which has been called the most fundamental and philosophical sense, and which existed before the other senses in evolutionary history. It is principally through education of touch that the pianist learns instantly to locate and play innumerable notes without so much as a glance at the keyboard. Countless nerve filaments connect the fingers with the brain, and, through education of touch, dexterity or tactical efficiency must develop previously unused associational areas in the cortex.

The fidelity of the ear and the quality of musical taste are improved by piano practice. A legitimate, though unusual harmonic sequence, sometimes impresses a pupil as incorrect, but as he practices, his constantly developing taste and ear will finally approve of the passage. Faithful piano practice, which trains the ear and develops a discerning harmonic sense, will gradually lead even the unpromising pupil to an appreciation of the best in music.

## Muscular Character of Piano Playing

Piano practice affords intensive training of countless muscles. There is a relationship between muscular exercise and psychic processes. G. Stanley Hall says, "Muscles are in a most intimate and peculiar sense the organs of the will." Character might, in a sense, be defined as a plexus of motor habits. If correct habits of practicing are formed every strength gained through the exercise of many large muscles of motion of even the smallest finger muscle may stamp on the brain of the pianist student impressions of accuracy, conformity to standard rules, highness of purpose, determination to succeed, etc.

The same exercises which promote pianistic skill also afford ambidextrous training, and make for symmetry in the posture of growing children. Ambidexterity also doubly increases muscular efficiency, for it has been proved by experiment that any strength gained through the exercise of one hand means an appreciable increase of strength in the corresponding muscles of the other. Since muscular action of the right and left sides is controlled by separate cranial areas, piano playing, which requires the same remarkable skill for the left hand as for the right, necessarily induces the activity of many brain cells not generally used.

Piano practice necessitates non-simultaneous action of even the most humble and dependent muscles of the fingers, hands and arms. The beginner in piano study is often inclined to make the same movements with one hand as with the other, but little by little the nerves, muscles and brain cells adapt themselves to the ever-increasing demands of the will, and the faithful learner is at last able to play complex and widely varying passages with his two hands, so that literally one hand does not know what the other is doing. As to the significance of this highly developed independence of the hands, it is an interesting fact that persons of sub-normal intelligence seldom develop non-

simultaneous action to any extent. If an idiot moves one of his hands the other frequently makes a similar motion without volition. The normal person, however, can acquire a wonderful power of non-simultaneous action which stimulates mental development.

## Relationship of Manual Dexterity to Mental Powers

The mental advancement of a species can be measured by the manual dexterity of its individuals. One of the most noticeable distinctions between humans and animals is the high development of the hand of the human. The dog is considered one of our most intelligent animals, yet his mind is as far behind the human as his paw is inferior in structure and ability to the hand of man. Dr. Robert MacDougall says of the human hand, "In its features and capabilities it is symbolized all that man has achieved in his long upward march from the primate ooze."

If the only advantage to be derived from piano study were a remarkable training of the human hand, that alone would justify it. The minds of children are first awakened and developed through hand culture, and any activity which requires simultaneously great mental effort and unusual manual skill is of rare educational value.

## Piano Study Advantageous During Formative Years

Piano lessons are of greatest benefit during childhood or youth, the opportune time for acquiring fundamental knowledge of all subjects, the magic period when the senses are most alert, the brain cells most plastic and the muscles most tractable; and when awakening elemental impulses and desires can be deepened, purified, softened and dignified by daily access to the greatest music and contact with the minds which produced it, noble artists who help us build what Ruskin describes as "treasure houses of precious and rustic thoughts, which care cannot disturb, nor pain make gloomy, nor poverty take away from us—houses built without hands, for our souls to live in."

Thoughtful parents, therefore, will provide piano instruction for their children (and the public school should make this possible in every case). Our children will thus acquire a valuable accomplishment as well as a pleasant occupation for hours which might otherwise be unprofitably spent. Their young minds will be disciplined, their powers of concentration augmented and their wills invigorated; their muscles will receive valuable exercise, they will acquire remarkable sense training and hand culture, and also acquaintance with our most fundamental, scientific and intimate art. Many great men of all times have considered music a profitable study. A so less eminent philosopher and educator than Plato, himself a musician, said, "Musical training is a most potent instrument than any other, because rhythm and harmony find their way into the secret places of the soul, on which they mightily fasten."

Dowell's *To a Wild Rose*, then how much greater is its need in the playing of any polyphonic work, where dependent upon an unbroken fingering of the notes. And if the creation of resourceful fingering through the establishment of a fixed fingering is important in a shorter work, whether that be a light modern or the Bach Fugue, then its importance is self-evident in the learning of sonatas and other serious music. The pianist knows just when, in the playing of such lengthy works, a desertion of the memory may leave him at tide him over. And for such as this do we advise all pupils to obey the mandates of an authoritative fingering, first, last, and always; for only by such obedience can one's fingers develop a resourcefulness sufficient to warrant the trust which we are compelled to place upon them sooner or later.

These fingers are capable of a very high order of instinctive intelligence. They have the ability to reach out and feel for those things sought when really the mind is inert and unconscious of any act. Such a movement might be termed as automatic, but many you! no such movement can ever become automatic, in a pianistic sense, until that movement has become thoroughly established by countless repetitions, each of which has been an exact fingering replica of the preceding one. Hence, the thinking one can readily see that no dependable automatic flow of finger movement will ever establish itself until a definite fingering of the notes in that particular composition has been adopted.

## The Value of Definite Fingering

Aside from its advantages as a resourceful support to the memory, a definite fingering of any composition is wholly essential as a vehicle in the expression of

one's musicianship. To indulge a sort of catch-as-catch-can grasp at the notes, with no two renditions ever fingered alike, must develop many awkward positions and shifts such as will prove violently disturbing to one's technical and musical poise. And in order that the pupil may ascertain for himself the importance of an established fingering, he has only to turn to the simple scale of C major and attempt to play it with utter disregard to the rule of fourth finger in the right on the seventh degree of the scale and fourth finger in the left on the second degree; the result should prove convincing.

It matters not how modest in pretention a composition may be, the finger technique is always a matter for serious consideration if the pupil would bring it to the highest interpretative point and maintain it at that standard. And if an established fingering be of moment in a piece, we will say, of the simple type of Mac-

# GARDEN OF ROSES

IRENE MARSHAND RITTER

A tuneful and sonorous drawing-room piece, in the rhythm of a modern gavotte, Grade IV.

Moderato M.M. = 108

# AT THE DANCING SCHOOL

## WALTZ

BERT R. ANTHONY

One of Mr. Anthony's attractive little waltz movements, for teaching or recreation. Grade II.

Tempo di Valse M.M. 64

*p* Softly and sweetly

*poco cresc.*

*allegro*

*rall.*

*p*

*poco cresc.*

*dim.*

*Fine*

*Smoothly*

*mf*

*p*

*mf*

*p*

*D.C.*

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# THE MORNING CALL

## RECITATION WITH MUSIC

WALTER HOWE JONES

Recitations with music are coming more and more into popular favor. Here is a very attractive one of humorous character. The accompaniment by itself makes a very pleasing piano piece. Grade III.

Tempo rubato

Ma comes and calls at early dawn,

An' I say: "Yes-sum"

She calls a-gain and I just yawn

An' an-swer "Yes-sum"

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# THE ETUDE

I love to lie just half a wake

An' dream of fish-in' in the lake;

An' smell the buck-wheat ba-ter

cake,

An' an-swer: "Yes-sum"

A-gain she comes and gives her call,

An' I say:

"Yes-sum"

I don't git up ner stir at all;

I just say: "Yes-sum"

And then she hol-lers, "Will-

um,"

you have got your mornin' chores to do,

You'll have to hustle to git through,"

Each morn-in' it is that there way:

I just say:

An' I say: "Yes-sum"

*rit.*

*smorz.*

*pp*

*tempo primo*

She calls an' calls an' I just say;

"I'm com-in', yes-sum."

"Yes-sum."

Then dad comes an' hol-lers: "Bill!"

An' then I stop my ly-'n'

still,

An' go to dress-in' with a will,

An' hol-ler "Com-in'!"

*cresc.*

## CHIMES OF EVENTIME

MEDITATION

THE ETUDE

This number is taken from a new set of teaching pieces by a well known woman composer. Grade III.

ROSE EVERSOLE M<sup>rs</sup> COY

Andante religioso M.M. ♩ = 60

Moderato M.M. ♩ = 84

THE ETUDE

## THE HAPPY MILLER

BERTA JOSEPHINE HECKER

Full of color and activity. A good study in the staccato touch. Grade 2½

Tempo giusto M.M. ♩ = 108

# HUNGARY

## SECONDO

M. MOSZKOWSKI, Op. 23, No. 6

From the celebrated set of pieces, entitled *From Foreign Lands*, originally written for four hands.Molto allegro M.M.  $\text{♩} = 138$ 

mp

*un poco più f*

*cresc.*

*Fine*

*sfz*

*passionato*

*p giocoso*

*mp*

# HUNGARY

M. MOSZKOWSKI, Op. 23, No. 6

PRIMO

Molto allegro M.M.  $\text{♩} = 138$ 

mp

*un poco più f*

*cresc.*

*Fine*

*sfz*

*p giocoso*

*p*

*mp*

## SECONDO

THE ETUDE

*cresc. assai*

*ff*

*D.C.*

## THE STAR SPANGLED BANNER

SECONDO

Dr. SAMUEL ARNOLD  
(1740-1802)A new and very solid four-hand arrangement of the *National Anthem*.

Moderato

*p*

*cresc.*

*ff*

*allarg.*

*molto rit.*

*fff*

## THE ETUDE

## PRIMO

*cresc. assai*

*ff con fuoco*

*D.C.*

## THE STAR SPANGLED BANNER

PRIMO

Dr. SAMUEL ARNOLD  
(1740-1802)

Moderato

*p*

*cresc.*

*allarg.*

*molto rit.*

*fff*

# INDIAN LIFE

PAOLO CONTE

A lively characteristic piece, full of color. Grade III.

Tempo di Marcia M.M. = 120

rit. atempo pp cresc. f rit. atempo pp rit. pp atempo rit. pp

**CODA** *pizz. mosso* *p* *legato*

## THE ETUDE

### PRAYER

Meno mosso legato p rit. atempo Tempo I. mf. D.C.

## A FROLICSOME MOMENT

HERBERT RALPH WARD

A useful teaching piece with work for both hands. Grade II  $\frac{1}{2}$

Allegro M.M. = 112

mf. f Fine

# DOLORES

## SPANISH DANCE

HOMER GRUNN

Very taking and characteristic: In real Spanish style. Grade 3 1/2  
Tempo di Valse M.M. = 144

# THE ETUDE

# THE SMUGGLERS

W. BERWALD

A picturesque, creepy number, with just the requisite air of mystery. Grade 3 1/2  
Moderato M.M. = 128

# THE ENCHANTRESS

## VALSE CAPRICE

A brilliant idealized waltz movement by a promising young American writer. Grade IV.

Tempo di Valse M.M.♩=72

L. LESLIE LOHR

*p* *grazioso*  
*Ped. simile*  
*a tempo*  
*rit.*  
*p* *con espress.*  
*a tempo*  
*rit.*  
*mp*  
*p*  
*cresc.*  
*f* *rit.*  
*a tempo*  
*f*  
*p*  
*rit.*  
*a tempo*  
*p* *grazioso*

# THE ETUDE

*a tempo*  
*rit.*  
*p* *con espress.*  
*p* *brillante*  
*f* *8va*  
*p* *cresc. e sempre accel.*  
*f* *sempre senza rit.*

# ROMANCE

A beautiful broad melody, in the style of a 'cello solo. Grade IV.

Andante amoroso M.M.♩=84

*dolce e con espress.*

FIDELES ZITTERBART

*p*  
*mf*  
*Ped. simile*

[illegible]

## SLUMBER SONG

A very pretty *berceuse*, by a well-known American writer. Grade III.

R. HUNTINGTON WOODMAN

Andante M.M. ♩ = 72

A very pretty *berceuse*, by a well-known American writer. Grade III

Andante M.M. ♩ = 72

KLINGSTON

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## LEGATO MELODY

A useful study in the singing style. Grade II.

R. HUNTINGTON WOODMAN

Andante M. M.  $\text{♩} = 72$

[illegible]

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## A JOLLY RIDE

A well-marked *polka* rhythm, requiring a crisp and light finger action. Grade 2½

Rather fast M.M.  $\text{♩} = 92-104$

*Playfully*

MILTON D. BLAKE

This page contains musical notation for a piano piece, likely from a 19th-century manuscript. It features several systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* (mezzo-forte) and *f* (forte). The piece is divided into sections, with some parts marked 'Resolutely' and others 'Play fully'. The notation is dense and includes many accidentals and fingerings, suggesting a complex and technically demanding work. The page is numbered '1' in the bottom left corner.

## TWILIGHT HOURS

REVERIE

MARCH 1919

Page 169

ALFRED PAULSEN

A useful recital piece or soft voluntary, with an effective registration. Also published as a piano solo.

Andante M.M. ♩ = 72

*tempra*[illegible]

# DREAM SHIPS

## WALTZ

J. F. ZIMMERMANN

A dainty waltz movement, easy to play.  
Tempo di Valse M.M.♩=48

VIOLIN

PIANO

THE ETUDE

THE ETUDE

# LITTLE LOVE SONG

F. A. FRANKLIN, Op. 45, No. 1

An excellent first position piece. Good for teaching.  
Andantino M.M.♩=68

VIOLIN

PIANO

Frederick L. Myrtle

Celebrating the return of the overseas forces and suitable for unison or community singing at all patriotic gatherings. The composer is a popular and accomplished concert organist.

## FREEDOM'S DAY

EDWIN H. LEMARE

*In march time* *mf* *8*

*Joyfully* There's a tramp of marching feet, Down the thronged and ban-ned street; While the

shouts of loy-al greet-ing fill the air: There's a flag that proud-ly flies, To the sun-lit skies, As the

boys come home from "o-ver-there?" And each drum's loud beat, each bu-gle note Pro-

claims a coun-try's pride and joy, It is Free-dom's day, and ev-ry moth-er's heart Beats

*rit.* *Fine* wel-come to a sol-dier boy! *allegro* There's a

*slower* *rit.* *Fine* *p* *allegro* *Of the*

tear in ev-ry eye, though our heads are car-ried high, And a na-tion's voice is sound-ed in ac-claim

gal-lant vic-to-ry up-on land and sea O'er the dread-ed hosts of mur-der and shame So let

all stand forth right read-i-ly And from grate-ful hearts our tri-bute pour To the

sol-dier boys who of-fered up their lives That peace may reign for ev-er-more! There's a

*pp* *rit.* *mf* *Chorus D.S.*

*pp* *rit.* *mf* *D.S.*

## A SONG OF JENNY

Frank L. Stanton

A very effective encore song.

STANLEY R. AVERY

*Slowly* *mf* *8*

Green hills, shin-ing glor-ious in the sun and dew-  
Riv-ers sing-ing sea-ward, past mead-ows fair to view;

Climb-ing, gold and pur-ple, to kiss the bend-ing blue; Sad, you seem, for Jen-ny's on the

Sea, that bears the white ships to hav-ens glad and new;

oth-er side o' you, And I'm wea-ry for my dear-ie night an' morn-in'.

*rit.* *pp* *rit.* *pp*

# TILL A SWEET DREAM COMES TRUE

IRA B. WILSON

Edith Sanford Tillotson

A melodious ballad, with a good swinging refrain.

Moderato

mp

mf

mp

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

1. Dear-est, tho' we are di-vid-ed,  
2. Tho' your pres-ence is de-nied me,

Shall to-geth-er we may meet, If you'll prom-ise to be guid-ed,  
Tho' your voice I can-not hear, I can bring you close be-side me,

By a ten-der fan-cy sweet,  
I can feel your pres-ence near;

Love can bridge the dis-tance wea-ry,  
So un-til we're re-u-nit-ed

Bring me close a-gain to you,  
Play the lit-tle fan-cy thro,

Brighten ev-ry mo-ment dre-a-ry,  
Keep the ten-der prom-ise plight-ed,

Refrain

Till a hap-py dream comes true,  
Till a hap-py dream comes true.

I'll watch the glow of the sun-set,  
For I know you'll be watch-ing it too;

count the stars in the heav-ens, know-ing they are shin-ing on you;  
And so we'll jour-ney to-geth-er, To-

geth-er the long hours thro' And I'll know that with me you are wait-ing, wait-ing till a sweet dream comes true.

## A Little-known Gounod Work

When *The Tales of Hoffman* and *Orpheus* by Gounod were taken down from the operatic garter a few years ago people were amazed at their freshness, interest and charm; and they began to ask, "What other operatic treasures are there hidden away under the dust of decades?"

The management of the Metropolitan Opera House has announced among other revivals for the season, Gounod's *Mireille*. Gounod has long been known as a "one work" man. The fact of the matter is, however, that the remarkable success of his *Faust* has overshadowed other works, sufficiently great to make fame for another composer.

*Romeo et Juliette*, *Philemon et Baucis*, and *Mireille* are all works of unquestioned musical beauty which should be heard more frequently. They would have been heard had it not been for the immense success of *Faust*. His *Queen of Sheba* once had an unusual vogue. Many of the numbers from Gounod's little-known works are heard in concert. In all, he wrote thirteen operas, two of which were posthumous.

The mania for religious music which seemed to overtake him later in his life, after a none-too-savory escapade in England, apparently lessened his ability to produce operatic works that commanded public attention as had his

earlier compositions. Indeed, for a time, Gounod, like Liszt, thought of becoming an Abbe of the church. One of his collections of religious choruses was brought out with his name printed "Abbe Charles Gounod."

*Mireille* was produced in 1864; five years after the first production of *Faust*, and three years before the first production of *Romeo and Juliet*. Thus it came at the most productive operatic period of the composer's life, when he was forty-six years old. The opera is in four acts and is based upon a poem by Frederic Mistral. It contains some of the most graceful music Gounod ever penned and is scored with great appropriateness.

Aphorpe has pointed out that Gounod was the first native-born Frenchman since Rameau, to win a higher reputation at the Paris *Academie de Musique* (Grand Opera) than at the Opera Comique. Meyerbeer had been the operatic deity of Paris; and it is greatly to the credit of Charles Gounod that he was capable of developing himself as he did—although the influence of the spectacular Jacob Liebmann Beer, of Berlin (who was, pleased to be known in France as Giacomo Meyerbeer), was too powerful for a man of Gounod's plastic disposition entirely to overcome.

## The Inextinguishable Star

The interminable battle of opera, ever since that memorable wedding day of Henry IV and Maria de Medici (1600) when Peri and Caccini produced their first opera, *Euridice*, has been the battle between those who have contended for a form of opera dependent upon the luster of stars, and those who have stood for an opera of intrinsic worth, and not propped up by virtuoso singers.

The first step of the operatic reformer is usually to turn up his nose at the so-called virtuoso singer. This did Gluck, this did Wagner, and nearly every one who has sought to make opera better according to his own ideas. The last step of the reformer is usually to spend much of his time finding singers good enough for the rôles he creates. Wagner, who disdained stars at the beginning, courted them in his Bayreuth days until the Maternas, the Fishers, the Lehmanns and others became Wagnerian assets quite as much as the mysterious building with the awe-inspiring name of *Bühnenweichfestspielhaus*.

William Aphorpe, in "Opera Past

and Present," says of the reformer Gluck:

"What was new in Gluck was his musico-dramatic individuality, his style—for there was little really new in his principles. Not only did these date back, as far as they went, to the earliest days of opera, but the artistic sins and abuses he stigmatized—the slavish subservience of composers to the whims of the virtuoso singer, the sacrifice of dramatic interest to irrelevant musical developments—had been pointed out and deplored by more than one musician before him."

Deplorable as they will the star system, the trial balance at the end of any opera season shows that human nature demands the great voice, the great artist, the great star. The opera impresario the world over, give starless opera, or operas in which there is no conspicuous opportunity for protechnic display upon the part of the solo singers. And these operas are almost always on the debit side of the ledger. The number of such operas given in America in recent years is, however, unimpeachable evidence of the art intent of our operatic managers.

## Adapting Method to Pupil

"What this country needs is more diagnosticians who will study the particular physical and emotional endowments with which Nature has supplied each person. Many a pianist who appears before the public is unsuccessful, not because of lack of ability or musicianship, but on account of bad judgment in selecting the program. This is often the fault of the teacher, who has not sought to treat his pupil individually. Again a case of adapting pupil to method."

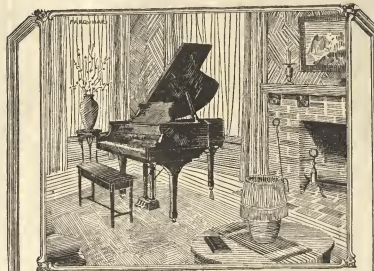
"I am asked the question, 'What method do you teach?' I would rather not answer, but would prefer to give my inquirer a printed copy of this excerpt from Channing:

"No process is so fatal as that which casts all men in one mold. Every human being is intended to have a character of its own, to be what other is, with no other can do." (Clarence Alder, in the *New York Tribune*.)

## Mechanical Development

Every few years a wave of invention breaks over the musical world, of all sorts of mechanical apparatus for the sure development of the arm, the hand and fingers, which will make great virtuosos of all

who apply their studies to them. But the time has still to come when any real virtuoso will still depend upon his sound technique through their application.—MAURICE ROSENFIELD.



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## Department for Voice and Vocal Teachers

Edited for March by Francis Rogers

"Thank You for Your Most Sweet Voices."—SHAKESPEARE

### The Longevity of Singing Teachers

By Francis Rogers

I hesitate to say or write anything that is likely to overcrowd still more a profession in which supply already exceeds demand, but, at the same time, I feel that I owe it to my colleagues of the noble profession of the teaching of singing to share with them my discovery that, though their labors may not receive a rich material reward, statistics show that teachers of singing live longer than the members of any other profession. I will not here propose any theories as to why this is so; I will simply set before my readers some names and dates that speak all but unanimously in support of my assertion.

The human voice does not appear to have been treated by composers of art music as a solo instrument until after the death of Palestrina, in 1594. Soon after this date the names of individual singers begin to appear in the musical records of the time, but we know little or nothing as to how or by whom they were taught. It was not until the first decade of the eighteenth century that Francesco Pistocchi (1659-1726) founded his famous school in Bologna and, as so doing, became the first known ancestor of all of us teachers of singing. He died at the comparatively early age of sixty-seven, as did (approximately) his pupil, Antonio Bernacchi (1690-1756) who, after a career that won for him the title of "the King of singers," achieved substantial renown as a teacher of *bel canto*. The teachers had not yet come, so to speak, into their birthright of exceptionally long life.

Niccolo Porpora was born in Naples in 1686. Not only was he, as a writer of popular opera the rival of Hasse and Handel himself, but, as a teacher, he was by far the best of his epoch, numbering among his many celebrated pupils Farinelli, Caffarelli, Minotti and Gabrielli. He fixed the standards of good vocal art for his century and when, in 1766, he died, at the age of eighty, he established also what we may call the standard of longevity for singing teachers.

Pier Francesco Tosi, the author of an oft-quoted treatise on singing and a noted teacher, was more than eighty when he died, about 1730; Giovanni Mancini, a pupil of Bernacchi, and a widely-known teacher, when he died, in 1830, was eighty-four.

Mamel Garcia (1775-1832), the head of the most remarkable family group of singers and teachers in all musical history, is believed to have studied with a pupil of Porpora's, and so came to be the link connecting the vocal art of the nineteenth century with that of the eighteenth. He lived only fifty-seven years, but his son Manuel (1805-1906) the teacher of his sister, Maria (Matheson), Jenny Lind, Mathilde Marchesi, Julius Stockhausen and Charles Santley, lived to be a hundred and one. The other daughter, Pauline, after a brilliant career,

both as singer and teacher, died in 1910, at the age of ninety.

The Garcia family gave to New York its first taste of Italian opera in 1826, the birth-year of three famous teachers, Mathilde Marchesi, Dutchess of Sutherland, and Sedie. Marchesi was born in Germany, but spent most of her life in Paris. She taught women only, and among her countless pupils numbered Gerster, Melia, James and Sibyl Sanderson. She survived till 1914. Stockhausen, despite his German name, was born in Paris. After a fine career as a concert singer, he established an admirable and much-frequented school of singing in Frankfurt.



FRANCIS ROGERS.

Francis Rogers is an American baritone. He was born in Boston, graduated from Harvard and studied music in Europe. His artistic career has been almost always in the United States. He was the winner of the 1907-1908 contest for the full Rogers Concert Prize, and has been the organ for organizations in this musical field.

From October, 1917, to April, 1918, he sang in 112 concerts for our soldiers and sailors at the front. Mr. Rogers makes a specialty of clear enunciation in his singing. He has also written very valuable educational songs, and has a unique voice production and the art of singing.

He died in 1906. Delle Sedie "the voiceless baritone" by means of his art, became famous in opera before he took up the less stirring task of teaching. He produced many good singers, but did not quite achieve his allotted four-score years.

The Garcias were Spanish; the most famous Italian master of the nineteenth century, was Francesco Lamperti. Sembrich, Abbat and Italo Campanini were among his many pupils. He died in 1892, in his eightieth year. Luigi Vannucchi (1828-1912), the teacher of Scialchi, Myron Whitney and other renowned artists, taught continuously for over sixty years and lived to be eighty-four. Shriglia, another teacher most favorably known to Americans, must have been at least eighty when he died, in 1916, for he sang in New York as long ago as 1859.

For Gilbert Duprez, a Parisian, Donizetti wrote the tenor roles in *Lucia* and *La Favorite*. He was probably the first

tenor to split the care of the groundings with a high C from the chest ("*ut de poitrine*") I suspect that he split his voice, too, for he retired early from the stage, and became a teacher. His best known pupils were Molin-Carvalho, the best of all Gounod sopranos, and that perfect vocalist, Pol Plançon. Duprez died in 1896, aged ninety.

Jean Faure, the baritone, and the composer of *The Palmis*, devoted much time after his retirement from the stage to teaching, and was considered a great authority on the subject. He died in the early part of this last war, at the age of eighty-four.

I have included in the above list all those teachers with whose names I am familiar, and also whose reputations were such as to secure them the immortality of at least a paragraph in the pages of Grove, Fétis or Larousse. There are sixteen names on the list. The average longevity of these professors of *bel canto* was a little over eighty. Can any other profession exhibit so ripe an average?

### The Speaking Voice

ANYBODY who has an audible speaking voice has, by the same token, a voice with which to sing. If he is tone-deaf his singing is hardly likely ever to give pleasure to others, but dull ears can be made keener by training and unpromising voices can sometimes be made even beautiful. The great Pasta, for whom Bellini wrote *La Sonnambula* and *Norma* began her career with a harsh, inflexible voice, and Rubini, the golden-voiced, when he first went to Milan, was refused admission to the chorus.

Even when there is no impulse or ambition to sing, the development of the speaking voice is always desirable and possible. The only difference between the use of the voice in speaking and in singing is that in untrained speech the voice utters words with the tones and inflection acquired through unconscious habit; in all song the pitch and the duration of each tone is prescribed by the composer. It will be seen at once that trained speech approximates closely to song.

Although the speaking voice is usually trained without reference to musical standards, my own belief is that speakers should develop their voices as if for singing, and require a technique covering all the demands of speech. Many actors have done this: Julia Marlowe, whose lovely speaking voice was not the least of her many charms, worked regularly with a singing teacher, and so did Maude Adams. The noble music of David Bispham's speech illustrates my point perfectly. He speaks and sings as if he sings there is the same firm control of the breath, the same resonant, buoyant tone, the same clearness of enunciation.

Actors, generally speaking, realize the value of beauty of vocal tone; it is astonishing that other professional speakers, notably clergymen, should so neglect the technique of the voice. All voices may be improved, both in quality and sonority, some to a surprising degree of excellence.

### Leaves from a Singing-Teacher's Note-Book

ROSSINI, is often quoted as saying that the three requisites for a singer are Voice, Voice and Voice. It is this last "voice" that I wish to discuss. It may be said that the three requisites for a teacher of singing are Ear, Ear and Ear. Some years ago George Henschel said to me, "In the matter of vocal technique the object of the singer is to produce as beautiful a tone as his physical means will permit. The public is not interested in how he does it; it asks only, Does he do it?" The public, in other words, forms its judgment on what it hears, and the public, in the long run, is always right in its judgment. As it is the business of the singer to please the public, so it is the business of the teacher to teach the singer how to do it. The teacher, already the possessor of a keen and discriminating ear, must train the pupil's ear so that it, in its turn, can pass correct judgment on the quality of the pupil's own voice.

I have little or no faith in so-called "scientific" methods of teaching. It is well for the teacher to have a sound knowledge of the construction of the vocal instrument and of its processes, but he must never forget that the mainstay of his skill is his ear. Mamel Garcia, the inventor of the *laryngoscope*, and the most successful teacher of the nineteenth century, in his teaching said little or nothing about physiology—he was the professor not of a science, but of an art.

The ear being the chief criterion of vocal tone, it is evident that neither good teachers nor good singers can be made by the perusal of books on singing, for nothing is harder to describe in words than the quality of a voice, unless it be an odor. Porpora, the greatest teacher of the eighteenth century, wrote nothing about his methods that survives; that Garcia put on paper is neither more nor less valuable than a hundred other treatises on the training of the voice. And yet there are certain general principles that cannot be repeated too often. Perseus is often honored more in the breach than in the observance by singers of good repute, but they have always been, and will always remain, the foundation on which the art of *bel canto* rests. I purpose, in this brief article, to touch on a few of these and on a few other matters that have been brought to my attention in the course of my experience as a singer and as a teacher of singing.

At the first lesson I always explain to the pupil or to the class in simple, untechnical terms how his vocal machine is constructed. The appearance of the vocal pupil may already be familiar with what I tell him, but as in our subsequent work together I constantly refer to this general theory, my first lesson to all pupils is always the same.

All musical instruments have three coordinating parts—a motor, a vibrator and a resonator. The motor of the violin is the bow, the vibrator is the string, and the resonator is the body of the instrument.

The motor of the piano is the hammer, the vibrator is the strings, the resonator is the sounding-board. The motor of the human voice is the respiratory apparatus; the vibrator is the vocal cords and larynx; the resonator is the throat, the mouth and the nasal and head cavities. In addition, the human voice has what no other musical instrument possesses, an articulator, which consists of the tongue, palate, jaw, lips and teeth. It is this articulator that enables us to express our thoughts audibly, and so renders the human voice immeasurably the most eloquent of all musical instruments.

As much as the voice is, after all, nothing but breath converted into sound waves, it is of primary importance that the pupil should at once acquire a clear understanding of the construction and processes of his motor, or respiratory apparatus. Although one often hears of "new" methods of breathing, some of which are dubbed with some high-sounding title of Greek or Latin origin, there are not and can never be any new methods of breathing. The students of the past have tried out all possible methods, and the method that, in my judgment, has survived all tests, is perfectly simple and has nothing mysterious about it. The human bellows may be likened to the bellows with which we blow the fire. To fill the air-chamber of the latter you separate the handles, thus expanding the air-chamber, into which the air rushes through the valves of the nozzle; to expel the air you bring the handles together, thus contracting the air-chamber and forcing the air out through the only exit, the nozzle. To fill the human bellows, the intercostal muscles raise the ribs, the diaphragm contracts downward.

This process enlarges the cavity of the thorax and into the lungs (which, for some clergymen, are inactive) rushes the air admitted to the wind-pipe through the mouth and nose. In expiration the diaphragm relaxes downward and the ribs, compressed by intercostal and abdominal muscles, expel the air in the lungs. This, in a nutshell, describes the process of respiration.

Every living creature from birth to death breathes continuously, usually without effort. For the ordinary pursuits of life no training in respiration is needed, but for singers, whose supply and control of breath is at the foundation of their technique, a thorough knowledge of the mechanics of breathing is indispensable. Those that lead a sedentary life get along comfortably without ever utilizing their full lung capacity, but the singer must bring into activity every air cell in his body.

First of all, the pupil should be in the habit of standing erect in the West Point fashion—chest high, shoulders back and down, and with no protrusion of the abdomen. To obtain this carriage all military setting-up exercises are serviceable, and I also recommend to pupils to test frequently the perpendicularity of their body by leaning the back against the edge of a door with heels and head touching, as all the backbone touching the door. Many people find that at first their backs are hollow at the base, but with practice of them, especially the young, the plastic can acquire an absolutely straight back, which, when acquired, gives the lungs the greatest possible space for expansion and activity, besides adding much to the appearance of the singer. The attitude by itself will often insure a correct method of breathing, because the high position of the chest forestalls all heavy breathing of the shoulders and upper chest, and permits the freest possible use of the lower thorax.

The process of respiration is always to be followed upward. The greater the expansion should be at the base of the thorax. In the upper thorax the ribs are attached to the breast-bone, as well as the vibrator, so that there can be but little expansion in that region. But in the lower region where the ribs are attached to the backbone only, and especially between the points of the ribs there is much opportunity for expansion, and it is here that the true support of the vocal tone and its control is located.

The technic of inspiration is much easier to acquire than that of expiration. When we are silent the air passes in and out through the nostrils, but in singing most of it, of necessity, enters through the mouth. In the course of a song the breath is taken in with all possible rapidity, but in acquiring the technic of breathing it is necessary to take it in slowly, so that we shall be conscious of the entire process. We should first fill the lower thorax, making an effort to expand it in every direction, even in the back, where only slight expansion is possible. Little by little the expansion moves upward, the last perceptible movement taking place just below the larynx. Throughout there should be no movement of the shoulders.

In expiration the expanded thorax contracts first, at its base, and continues upward till it ends just below the larynx. As the life of the vocal tone is entirely dependent on the outgoing breath, it is of the utmost importance that the pupil should promptly acquire complete muscular control, which may be attained by faithful practice. There are numberless good breathing exercises, all of which serve the general purpose. If the pupil will remember to breathe from below upward, without any movement of the shoulders, any form of conscious breathing is useful. In singing it may help him to remember that, just as the motor that drives the elevator up and down its shaft, is in the basement, so the motor that drives his voice up and down throughout its range, is situated at the base of his thorax.

There is no organ in the human body more intricate in structure and more delicately adjusted than the larynx, which, with the vocal cords, forms the vibrator of the voice. It is automatic in action, being controlled by involuntary muscles. Any attempt to control it by voluntary muscles throws it inevitably out of gear. Exercised without muscular interference it will become perfectly responsive and obedient to the ear. In regard to it, the singer's only aim should be to allow it to exercise its freedom of action.

The real test of a teacher's capacity is to be found in his treatment of the thousand and one problems that arise in the training of the resonator and the articulator. In these cases two are quite distinct each from the other, for we can imagine a tone issuing from the resonator, just as a tone issues from a cornet, unaltered by the articulator. This tone may be likened to white light. What the sound of such a tone would be we cannot guess, for inasmuch as the articulator is not separate from the resonator, every tone is white light resolved into its primary colors by the spectrum, and reaches our ears as either a vowel or a consonant. So it comes about that the study of resonance is inextricably involved in the study of articulation or enunciation.

The resonating cavities of the head are fixed in size and form by nature, and by no means, except by surgery, can we alter them in either respect; all that we can do is to use them, such as they are, to the best advantage. But with the tongue and the lips, the chief organs of articulation, there is practically no limit to the discipline to which we may submit them, and I will devote to the discussion of some of their possibilities the remaining paragraphs of this article.

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all organizations—must not be side-stepped, but met fairly and squarely. Put those to the front whose ability and faithfulness merit it—and let the jealous element do its worst.

3. Under no circumstances make a critical remark to one member of your choir, regarding the work of another. This is the caldron into which so many young directors fall. Beware!

4. Set a reasonable hour for your rehearsals—a time most convenient for the majority—and see to it that the "majority" includes your principal singers.

5. Begin your rehearsals on the *airway*. This can be done by starting work, if only one member is on hand. If it is a soprano, then go over a soprano part; if it be a bass, go over the bass part, etc.

6. Rehearsals, to sustain interest, must be practical, interesting, instructive and *never tiresome*.

7. In assigning solos, always make provision for a possible absence on the part of one of the soloists. Always provide an understudy for a solo part. This is the "safety first" way.

8. In every choir you will meet at least one member who has at one time or another sung in some other choir, and therefore knows more about your work than you do. Use any reasonable means, but *silence this individual in short order!*

9. It is wise, even in a volunteer choir, to have a select quartet upon which you can depend for the bulk of the difficult work. When vacancies occur in this quartet, fill them with the most promising material in the choir. This stimulates the members of the choir and gives them a chance to win a sort of promotion.

10. Never, under any pretext, humiliate a member in an effort to show your authority. If you show capability, your choir will recognize it and will be guided by your judgment. Anticipate courtesy by being courteous.

11. Exercise tact. Tact is not hypocrisy; neither is it spinelessness. It is merely exhibiting commonsense in an emergency—and emergencies are arising continually in a volunteer choir.

### "Priests for Their Art"

By Charles W. Landon

A good organist is first of all a priest of his art. He ministers to humanity in a way which often times surpasses that of the priest in the pulpit. It is his mission to lift the minds of his hearers to a different realm through the inspiring power of music.

The business man who comes to his pew on Sunday morning with his mind filled with the threatening clouds of business troubles, notes coming due, delayed shipments, violated contracts, tricky dealings, misrepresentation, dishonest employees or any of the hundred and one things which may be undermining his health and his chances for business success may hear just a few chords at the beginning of a prelude that will transport him to another world. Beautiful melodies, rich harmonies, coaxed the tired brain to rest, just as the pillows of pine needles in the forest bid the mountaineer lay down and refresh his worn-out body. Unless the organist is really a priest of his art and renders a real service to his congregation, how can he expect the business men to realize what an indispensable blessing music is to them.

### A Motto for Church Choirs

"See that what thou singest with thy lips thou dost believe in thine heart, and that what thou believest in thine heart thou dost show forth in thy works."  
—*Fifth Decree of the Fourth Council of Carthage, A. D. 398.*

# My 10 years with a Corn

## By a woman who typifies millions



I had, like most women, two or three pet corns, which remained with me year after year.

I suppose that one was ten years old. It had spoiled thousands of hours for me.

Of course I pared and padded them, but the corns remained.

### Then Somebody Told Me

Then somebody told me of Blue-jay. I promised to get it, and did.

I applied it to my oldest corn, and it never pained again. In two days I removed it, and the whole corn disappeared.

It was amazing—two days of utter comfort, then the corn was gone.

That day I joined the millions who keep free from corns in this way. If a corn appears, I apply a Blue-jay promptly, and it goes.

I've forgotten what corn aches were.

I have told these facts so often that not a woman I know has corns. Now I gladly write them for this wider publication.

Certainly corns are unnecessary. Paring and padding are needless. Harsh, mussy treatments are folly.

When a corn can be ended by applying a Blue-jay, surely everyone should end them. And anyone who will can prove the facts tonight.

## Blue-jay

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## Department for Violinists

Edited by ROBERT BRAINE

"If All Would Play First Violin We Could Get No Orchestra Together."—R. SCHUMANN

### A Message from Thibaud

From an Interview Secured Expressly for THE ETUDE by Mr. Robert Braine with the Most Illustrious Living French Violinist

THE Editor of the Violin Department of THE ETUDE called on Jacques Thibaud, the eminent French violinist recently in the artist's room after one of his violin recitals and asked him for a message to the violinists and violin students of America. Monsieur Thibaud bears the well deserved reputation of being one of the greatest living masters of the violin, making his views on violin playing of peculiar value.

The great violinist thought for a moment, and then said: "Tell them that their string troubles will be largely over if they will but conquer their prejudices on the subject, and use the steel E string in preference to gut or silk."

The violinist pointed to his violin, a superb Stradivarius, valued at \$15,000 to \$20,000, on which he had just played an exciting program of violin music, covering every phase, from works requiring tremendous *force*, to dainty bits of string playing with the music. "Note how I played," he suggested, "a steel E string, a gut A, a gut D wound with aluminum wire, a gut G wound with silver wire. You have heard the tones produced by my Stradivarius when stringing in this manner, and you will note the fact that I was not troubled with breaking strings, or with the violin getting out of tune once during my recital program, which was of a character to produce an extremely great strain on the strings of the violin."

#### Converted to the Steel E

"How did you come to be converted to the use of the steel E string?" was asked. "Well, the great war, which has just ended, made it increasingly difficult to get good gut strings; and that fact, coupled with the great range of climate and temperatures which a violinist meets with on tour, turned my attention to the steel string. Last year when playing in New Orleans, the air was very moist and the temperature high. At one concert there I broke seven E strings. You can imagine the trouble and inconvenience which this caused, and the difficulty of achieving artistic results under the circumstances. I decided to investigate the merits of the steel E strings, and was surprised to find that they were equal to every demand required of them for my work."

#### Will Never Return to the Gut E

"Do you intend to go back to the gut E when the effects of the war are over, and it is possible to get first-class gut strings?" I asked.

"No," replied M. Thibaud, "I shall never go back to the gut E. The manufacture of the steel E strings has reached such perfection that they can be safely used by any violinist, from the concert artist to the humblest amateur."

"What about the objections that the wire E strings are false, that the harmonics are not true, that the tone is metal-

lic, and bad in some positions, that they are difficult to tune, etc.?"

"I do not find them so. It is true that they would be somewhat more difficult than the gut to tune with the peg alone, but you will notice that I use the popular little contrivance attached to the tailpiece by which the end of the string is attached to a small screw, making it possible to put the finishing touches on the tuning to a hairsbreadth. This little tuning contrivance is coming into almost universal use with the users of steel E strings. In the case of the best steel E, I do not find that they are false; and the harmonics ring clear and true as a bell, as you heard to-night in the compositions I played where harmonics are used. I find that they rarely break and the tone is excellent; otherwise it would be impossible for me to use them in my work, which requires a variety of all things tone of the finest quality on the E string. The E string which I used to-night was made in your own country, and was one of a half dozen given me by a friend."

"Indeed it is. Among the famous violinists using it, whom I can recall on the spur of the moment, are Ysaye, Zimbalist, Kreisler, Eddy Brown, and a host of others. I have also heard that Mischa Elman has used the steel E. At some of his concerts."

"The use of the steel E is growing all the time as fast as violinists conquer their prejudices against it."

"What of the aluminum D?"

"I have used the gut D, wound with aluminum wire, for about twenty years, and consider it superior to the plain gut D. The tone is wonderfully solid and vibrant, full and rich. This string is especially good in producing harmonics and flageolet tones which ring out clear and true, and of especially fine volume. For the A string, plain gut can be used and for the G, gut wound with silver wire."

"What do you consider the leading violin schools of the world?"

"Without doubt, the French and Belgian. This is plainly apparent from the great number of eminent violinists who have been the product of these schools. I find among French, Belgian, and American violinists a general desire that these three countries shall have one school of violin playing, with their best characteristics merged into one."

"What are some of the important elements of good violin playing?"

"The position is one. The violin should be held high. If held low and the back of the violin pressed against the body, the effect is to mute a certain portion of the tone. If held high, practically the entire surface of the back of the violin vibrates, while if held low and pressed against the player's body, that portion of the back of the violin pressed against the shoulder has its vibrations checked."

"It is very important that the bow should be held correctly. It should be held naturally and easily, with the thumb held opposite the middle finger, or possibly a little towards the third finger, bringing it nearly opposite the second and third. The fingers should be held comfortably on the stick of the bow, neither, squeezed together, nor too much separated. In bowing, care must be taken to raise the elbow when bowing on the back strings. When bowing on the E string the arm is held comparatively close to the body, not squeezed against it, but finished more or less effectively on three strings, if the E breaks, but in a concerto or piece of any importance the E is absolutely necessary, and the artist is obliged to retire and put on a new string."

"If of gut, it is bound to stretch more or less while the piece is being completed or repeated. The general tuning of the other strings is also affected by the E snapping. Not the least injury is the injurious effect on the nerves and comfort of the violinist as a result of the breakage. Not a few concert violinists who still use the gut string take two violins to a concert, leaving one in the dressing room ready for use in case the string on the one in use breaks. As a rule the extra violin will be of much inferior quality to the regular violin of the artist,

has come to stay, and will henceforth be used by the most important artists, and (following their example) by practically the entire violin-playing world, it marks what is really a string revolution.

Only violinists can realize what it means to be released from the nuisance of E strings breaking and getting out of tune under sweaty, warm fingers and under the influence of warm, moist air and high temperatures. The concert violinist, playing important works at large public concerts lives in mortal terror of breaking his E string, and this must inevitably be reflected in his playing to some extent. If he feels confident that his E string is equal to any strain he may choose to put upon it, he will naturally play with more confidence, energy and abandon. The nervous strain due to the fear of breaking an E will also be lifted, and this will be reflected in all phases of his playing."

The steel E is not a recent invention by any means, but its use by many of the great violinists of the day in their most important concerts is comparatively recent. There has been great prejudice against this string in the past, owing to a variety of reasons. Many violinists do not like the feel of the string under the fingers, others claim it has a metallic tone, and there are other objections which M. Thibaud has met in his interview. However, with many of the greatest violinists using them, it is probable that their use will increase by leaps and bounds."

Some violinists will, of course, never use anything but gut or silk strings, but at the rate at which violinists have been adopting the steel E within the past year, they will soon be in a small minority.

The breaking of an E string by a concert violinist in a violin recital is disagreeable enough, but when he is playing a concerto with orchestral accompaniment, it is little short of a calamity, while breaking two or more E strings in one concert spells ruin for that particular concert. A simple piece can be finished more or less effectively on three strings, if the E breaks, but in a concerto or piece of any importance the E is absolutely necessary, and the artist is obliged to retire and put on a new string."

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has come to stay, and will henceforth be used by the most important artists, and (following their example) by practically the entire violin-playing world, it marks what is really a string revolution.

Only violinists can realize what it means to be released from the nuisance of E strings breaking and getting out of tune under sweaty, warm fingers and under the influence of warm, moist air and high temperatures. The concert violinist, playing important works at large public concerts lives in mortal terror of breaking his E string, and this must inevitably be reflected in his playing to some extent. If he feels confident that his E string is equal to any strain he may choose to put upon it, he will naturally play with more confidence, energy and abandon. The nervous strain due to the fear of breaking an E will also be lifted, and this will be reflected in all phases of his playing."

The steel E is not a recent invention by any means, but its use by many of the great violinists of the day in their most important concerts is comparatively recent. There has been great prejudice against this string in the past, owing to a variety of reasons. Many violinists do not like the feel of the string under the fingers, others claim it has a metallic tone, and there are other objections which M. Thibaud has met in his interview. However, with many of the greatest violinists using them, it is probable that their use will increase by leaps and bounds."

Some violinists will, of course, never use anything but gut or silk strings, but at the rate at which violinists have been adopting the steel E within the past year, they will soon be in a small minority.

The breaking of an E string by a concert violinist in a violin recital is disagreeable enough, but when he is playing a concerto with orchestral accompaniment, it is little short of a calamity, while breaking two or more E strings in one concert spells ruin for that particular concert. A simple piece can be finished more or less effectively on three strings, if the E breaks, but in a concerto or piece of any importance the E is absolutely necessary, and the artist is obliged to retire and put on a new string."

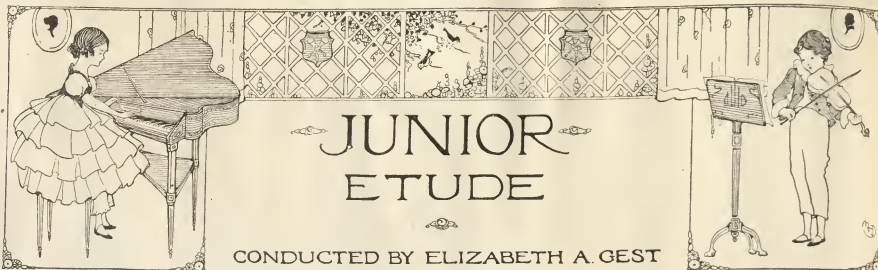
If of gut, it is bound to stretch more or less while the piece is being completed or repeated. The general tuning of the other strings is also affected by the E snapping. Not the least injury is the injurious effect on the nerves and comfort of the violinist as a result of the breakage. Not a few concert violinists who still use the gut string take two violins to a concert, leaving one in the dressing room ready for use in case the string on the one in use breaks. As a rule the extra violin will be of much inferior quality to the regular violin of the artist,

has come to stay, and will henceforth be used by the most important artists, and (following their example) by practically the entire violin-playing world, it marks what is really a string revolution.

As, Mons. Thibaud predicts in the above interview, the use of the steel E







### A Little Ladder of Progress Are You Climbing It?

Tip	.....
Very	.....
The	.....
At	.....
Arrive	.....
You	.....
Until	.....
Stop	.....
Ever	.....
Don't	.....
And	.....
Ahead	.....
Forging	.....
Keep	.....
Ascend	.....
Always	.....
Will	.....
Musical	.....
In	.....
Progress	.....
Your	.....
End	.....
The	.....
To	.....
On	.....
Keep	.....
Bottom	.....
The	.....
At	.....
Begin	.....

Read upward.

### Mental Scales

Did you ever do "mental arithmetic" in school? I am sure you did, and sometimes it is quite hard, but it is a very good exercise for the brain, is it not? "Mental Scales" are good exercise too. When you practice, look at the piano look at it good and hard, but do not touch the keys. Take a scale, an easy one to begin with, say E Major, and name the keys of that scale out loud to yourself, up and down without a mistake. Then play it over once to see if you named the keys correctly.

Then take a much harder scale—G# Minor, for instance—and name the keys the same way. Can you do it without a mistake? Go to the piano and see.

### Exercises

Exercises are queer things—they haven't any tune. I practice them quite hard though, and hope I'll finish soon.

My teacher says that they are meant to make my fingers strong; and so I practice them quite day—But I'd rather sing a song!

### Long Ago Music

PART 3

EVEN after the staff was settled, they could not sing very well together, for they had no way of indicating time, and that was the next thing to be arranged. They began to write notes—regular notes, something like ours—only they were of various shapes, and the different shapes meant different lengths of time.

This improved the singing very much indeed. In fact, the people began to sing so well together that they found it rather dull to have everybody in the chorus sing the same tune, so over half of the chorus would sing a tune, while the other half would sing something entirely different, as a sort of decorative background, and that was the beginning of polyphony and fugue.

Of course, they used organs in the churches in those days, but they were such funny little things that we would not call them organs at all. Some of them had very wide keys and were so stiff that they had to be played with the elbows!

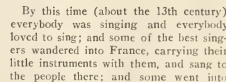
CARVING OF ORGAN FOUND ON OBELISK  
ERECTED IN CONSTANTINOPLE, 300 A.D.

But little by little they improved the organs, too; and outside of the churches they used stringed instruments such as lutes and small harps.

Thus far, seven blankets have been made and turned in to the Red Cross for the soldiers and sailors. That is splendid! Many thanks for your squares. The last three were put on transport for the returning wounded to use.

The following is the continuation of the list of names of those who sent squares for the blankets:

Bernice Wanslow, Ida Shatt, Virlan Hines, Inez Sorvick, Vera Schmidt, Gladys Otton, Anna McLaughlin, Elmer Peterson, Gladys Phillips, Ruth Nelson, Janet Nelson, Geva Nelson, Elsie Lee, Eugenia Swenson, Thelma Larsgaard, Ella Larsgaard, Signa



By this time (about the 13th century) everybody was singing and everybody loved to sing; and some of the best singers wandered into France, carrying their little instruments with them, and sang to the people there; and some went into Germany and sang to the people there. They did not want to sing church songs all the time, so they made up their own poetry and sang it. And the French people loved these wandering minstrels and called them Trouveres and Truculadours; and the German people loved them and called them Minnesingers and Meistersingers. And from that time music spread rapidly all over the earth and everybody learned to play and sing. Then, of course, they soon wanted better instruments and better music and so the instruments were improved and the composers wrote beautiful music for the people to play and sing.



### Junior Etude Blanket

Peterson, Carroll Prince, Frances Prince, Clara Thompson, Clara Benson, Agnes Johnson, Ida Johnson, Charlotte Grover, Julia Strand, Myrtle Strand, Helen Birkholz, Mrs. Scholten, Hoot, Hoot, C. Laude, Emma Lovell, Tucker, Gleason, Hands, Fish, Hyland, Cox, Walter, Swenson, Mrs. J. Huff, Albert Hubber, Joseph Reaville, M. Olson, F. J. Richardson, George Gunn, R. J. French, Harry Lorent, H. C. Reed, Nora Nelson, Mrs. Pullis, Mrs. Ida Pullis Back, Besse Ruth Cogins, Anna Pullis, Ruth Braders, E. M. Baker, Jodi N. Martin, the girl's "K. & R. Club," Margaret Finn, Bessie Hines, Marnie Brown, Kathleen Swanton, Eric Condon, Edith Holman, Wilfred Stratton, Media Palmer, Alice Sager, Leand Hultner, Arthur Solberg, Battle Mandala, Ruweli, Evelyn Lucille Ruweli, Bets Corporation.

(This list will be continued next month.)

### Scales

Go  
They Down  
Up And  
And Down  
Up And  
And Down  
They Go  
Up Scales!  
Always Playing  
Always Scales!

### Who Knows??

1. Who wrote the "Messiah"?
2. What is an oboe?
3. When did Bach die?
4. Of what nationality is d'Indy?
5. Who were the troubadours?
6. For what is Palestrina famous?
7. What is meant by "a cappella"?
8. When was Verdi born?
9. What is the difference between a note and a tone?
10. What is this?



### Answers to Last Month's Questions

1.  $\infty$  when placed over a note, is an ornament; written thus  $\infty$ , played as follows, it is called "turn." 2. Rosini. 3. Four; the highest one is a below middle C, and they go down in fifths 4. A composition for chorus, solo voices and orchestra, generally set to a religious text, and performed without action, scenery or costumes. 5. Little-by-little decreasing in power. 6. Alto is the lowest part sung by women's voices in a chorus or quartette; contralto is the name given to women's voices having a low register. 7. A present-day English composer. 8. 1732. 9. A style of composition in which two or more independent parts are used simultaneously. 10. Clarinet.

### Difficulties

Did you ever try to play  
Three notes against but two?  
Really, it's the hardest job  
I ever tried to do.

I've worked and worked and worked at it,  
And I'm sure that you'll agree  
There's only one thing quite as hard,  
And that's two notes 'gainst three.

### THE ETUDE

#### Junior Etude Blankets

LAST month we told you that some of our blankets had been put on board transports, and now we quote parts of two letters which have been received from men on board the "U. S. S. Siboney":

U. S. S. Siboney, January fifth.

"I received to-day the afghan and really do not know how to thank you sufficiently, and I feel of great interest to me to know that dear children knitted the squares."

"May you rest assured that it will be of great service."

"Yours very respectfully,"

"U. S. S. Siboney."

"Last night Mr. Johnson, our Y. M. C. A. secretary, handed me a splendid afghan which you had donated. Kindly accept my thanks for yourself and the devoted girls and boys (readers of the JUNIOR ETUDE) who contributed the squares."

"It is a privilege rather than a service to be on duty for the U. S. A., a country where such generosity and kindness are shown."

"Yours very respectfully,"

The "Siboney" had on board, when these letters were written, 430 officers and 300 soldiers, of whom 616 were wounded; and Christmas day was spent in mid-ocean. It makes us happy to think that our blankets helped a little, does it not?

#### Junior Etude Competition

THE JUNIOR ETUDE will award three pretty prizes each month for the best original stories or essays, answers to musical puzzles, or kodak pictures on musical subjects.

Subject for story or essay this month, "My First Music Lesson." It must not contain more than 150 words. Write on one side of the paper only.

Any girl or boy under fifteen years of age may compete.

All contributions must bear name, age and address of sender, and must be sent to "JUNIOR ETUDE Competition," 1712 Chestnut Street, Philadelphia, before the 20th of March.

The names of the prize winners and their contributions will be published in the May issue.

#### MY NEW YEAR'S MUSICAL RESOLUTIONS

THIS New Year's I made several resolutions which I hope will help me with my music.

My scales and chords I have resolved to learn perfectly. These I formerly played carelessly, not noticing whether the fingering was correct or not, but I will try to overcome this bad habit.

I have also resolved to be more patient in learning difficult passages and exercises.

I am not going to glide over a note carelessly, nor strike a note twice as I have so often done in the past.

In fact, I am going to try to overcome all of my musical faults.

ELLEN FOSTER (AGE 14).

#### MY NEW YEAR'S MUSICAL RESOLUTION

First I intend to practice one hour every day. I will count when practicing and watch my fingering and time. I will try at all times to know my lesson, to play my teacher. I will pay special attention to memorizing, to practicing scales and to finger exercises. I think that if I carry

out these resolutions, my teacher will be well pleased and my lesson will be a pleasure to us both.

ELEANOR JACKSON (AGE 8),  
Du Bois, Pa.

#### MY NEW YEAR'S MUSICAL RESOLUTION

On New Year's morning when I awoke, the first thing I did was to make my New Year's resolutions. I made several, one of which was a musical resolution as follows:

I am determined to make my music lessons as pleasant to my teacher and myself as if it were some great musician playing beautiful music to us.

I am also going to practice one hour a day.

I have kept my resolution so far successfully.

GLADYS BASS (AGE 10)

Wingate, N. C.

#### HONORABLE MENTION

Margaret Allen, Florence Barley, Myrtle Mae Ditty, Sylvia Levy, Edna Spatz, Phyllis Thayer, Gertrude Smeyers, Elizabeth Anne Sweeney.

#### Answers to January Puzzle

1. Add. 2. Adagio. 3. Ace. 4. Bug. 5. Budget. 6. Head. 7. Beg. 8. Babe. 9. Bag. 10. B. 11. B. 12. Caliber. 13. Bear. 14. Egg. 15. Efface. 16. Pad. 17. Feed. 18. Pace. 19. Gaff. 20. Pag.

#### PRIZE WINNERS

Eva N. Partridge, Newfield, N. H.  
John R. Phelps, Newark, N. Y.

#### Puzzle

1. What composer's name means to talk?
2. What composer's name means a meadow?
3. What composer's name means a part of the body?
4. What composer's name means honest, outspoken?
5. What composer's name means a shore?
6. What composer's name means one who works with stone?
7. What composer's name means something for holding?
8. What composer's name means a memorandum?
9. What composer's name means an ailment?
10. What composer's name means something in natural history?

Get your pencil and paper and "make out" this puzzle. It is easy. Send your answers to the JUNIOR ETUDE COMPETITION. (Do not forget to look over the directions carefully.)

Perhaps some of you can invent a good puzzle. If you can, send it in, and if it really is a good one we may use it for the competition. It can be any kind of a puzzle at all, but of course it must relate to music in some way. Put on your thinking-cap and see what happens.

Twinkle, twinkle little key,  
How I wonder what you be!  
Are you A or are you G?  
Or maybe you are F or G?

Dickery, dickery, dick.  
The metronome goes tick-tock.  
The scales go up.  
The scales go down.  
Dickery, dickery, dick.

Little Miss Linnet  
Sits by her spinet,  
Practicing day after day,  
And comes her teacher—  
A clever young creature—  
And helps Miss Linnet to play.

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